

Music & Letters

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JULY, 1933

VOLUME XIV

No. 3

FORM AND CONTENT

An artist tells me that musical criticism is much more read than artistic. ('Artistic' is *his* word; though I never understand why painters monopolise the word 'art,' unless they are in constant fear of being mistaken for house-painters.) He says that the fact that music has to be executed makes all the difference; it's more human. Well, it surprises me. I can't think who reads criticism of music, unless they are making, or have made, the music themselves; or who reads accounts of cricket unless they are cricketers; but lots of people do. I suppose they just like to know the world is going on, and is not wholly made up of fear and desire.

But I know a little why people write it. They write it, first and foremost, because that is so fearfully hard to do, and therefore fearfully worth doing. When you are saying anything, you like to begin at least by saying what it is you are talking about. But there is no way of saying that in writing about music; though, by the by, I suppose there isn't in any art. You can quote the line or lines of a poem, but the poetry is everything from the first word to the last, potentially. You can name objects in a picture, but the objects are nothing except in their context. Still, all this applies with at least double force to music, where the statements are more vague and the transitions more intangible.

So you try striking chords in the memory, in the hope that they will vibrate in other people's minds. Then two people attack you:

those in whose minds they don't vibrate, who say they haven't a notion what you are talking about, and those in whose minds a great deal more than these chords vibrates, who wish you would say something definite about the music. But if you take this last to heart, and try to become beautifully concrete, you have to face a flank attack from those who say you are hideously technical. At least there is some comfort to be got from all this, that somebody does after all read criticism.

Music is 'vague.' Is it? Is a glance of the eye or the motion of a hand vague? It is quick, certainly. If you were not attending, you can't have it again, short of having the whole context over again. And then that is not much use, either; encores never really enlighten us, and often disillusion us. There is usually nothing for it but to live on, let it sink in, and come to it later with a fresh mind and greater experience. For the music makes its impression, even if it is one we can't name; and, of course, there is no reason why we should be able to; if there were, it could have been said in words instead of tones. And how little even of conversation is said in words! The man's manner was at least half of it—glance piercing, roving, furtive, open; gesture placid, fidgeting, expansive; the way he stood and moved; the sensitive articulation; the reassuring voice. Music is largely manner, or, in the well-worn expression, is a fusion of content and form, in which form, that is manner, predominates.

It is here that the 'appreciators' go rather off the rails. They tell us more than we need know about the man's family, friends, troubles, hobbies, diseases; they wail about his lack of recognition, about his poverty, his general uphill struggle; they perpetuate his sayings, his escapades, his jokes. When this is all added up it would not make the life of an auctioneer or a plumber interesting; why should it make a musician's? Why should it be any inducement to us to study his music, or to look on it with a friendly eye? The music comes straight at us and hits us—or doesn't; and no subsidiary bits of knowledge about how else his time was occupied will make it do otherwise. Or they go into details of the form of the particular work of art—*Hic Dolopum manus, hic savus tendebat Achilles*, here is the recapitulation, here the climax—forgetful that, as Mr. Tonks lately reminded us, artists 'do not want their design to be seen, they want it to be felt.' These discourses about the form miss the mark just as much as the novelist's description of the heroine, from the colour of the hair to the cut of the shoe. It is what *Mélisande* *does* with her hair and *Cinderella* with her shoe that matters; and thousands of people make ingenious returns to the 'first subject,' but few make

such entrancing ones as in the first movement of Mozart's G minor or the second of Schubert's 'Unfinished.'

Music, then, is not to be explained by counting up or measuring its details. We must know these, of course, with at least a working knowledge, if we are going to write about it, and still more if we are going to write it; but the knowledge does not come by measuring, any more than the build of a sentence by consciously counting or weighing the words. It comes by having built so many sentences, tonal or verbal, that you have in your bones the feel of what a sentence is; and this 'feel' is the form. In logical minds form has before now become a kind of fetish. No doubt the whole of the first movement of Beethoven's first sonata (to take the simplest instance) is related, nearly or remotely, to the uphill first subject or the downhill second subject: and the form may therefore be said to dominate the whole. Yet if another than Beethoven, or Beethoven himself on another day or in a later year, had broached this form, the content would probably have been very different—as different perhaps as 'And with his stripes' and No. 44 of 'the 48.' We do not do much good by ignoring content (often called 'invention'); at least, if we do ignore it, we get to a state of mind in which everything may be anything.

Others, again, think that music is all content. The way they put it is that all music is 'programme music.' A composer can't write an innocent figure, or weave some unexpected strand into his texture, without its 'meaning' something—fateful or jocose, it doesn't matter, but something—which can and must be put into words. If no words are handy there is always his 'psychology' or 'mentality' to fall back on, and directly you get the thing into '-ologies' and '-alities' it is, of course, clear. The composer, too, encourages this practice by his almost invariable phrase, 'I felt it so.' But he doesn't mean what they mean. He lives in a world where tones are the real things and the things they are supposed to 'mean'—love, fear, death, victory, and the rest of it—are in comparison the unreal. Life has hit him as hard as it has hit them, but instead of crying out, or even 'writing home' about it all, he just makes a tune to say what it 'felt' like. And we are moved by his tune, just as we are by fortitude or fun in any of their multifarious expressions, and build fancies of our own to account for them, and therefore for it. But they don't account for it. Let the brave or the funny thing happen to *us*, and there would be a very different tune, if there was a tune at all.

There is one form of writing about music that can be of absorbing

interest, though we do not see nearly enough of it, and that is real musical research. One has to say 'real,' because so much research is concerned merely with the externals—how such an opera came into existence in spite of prejudice and wirepulling, how fashions changed, who first invented a certain chord, and the like. The Oxford History, especially Sir Hubert Parry's volume, has a good deal of the fruitful kind of research. It investigates the genesis of musical design and device, the needs to which these are the responses, the short cuts they make to established use, or the expansions of accepted formulae. Mr. Ernest Newman explained to me once, when he was writing his *The Unconscious Beethoven*, how he thought the true future of musical criticism lay in close studies of the style and vocabulary of individual composers, so that one should be able eventually to say 'This is how Schubert, or, this is how Mozart would have done it'—'it' meaning any one of the moments of activity or repose, of suspense or anticipation or reflection, into which music is always resolving itself. Cadences, for instance, make an illuminating subject; the various ways that have gradually been evolved of making us feel we have come to an end; the absence of them, with deliberate intent, as in the last page of the 'Sea Symphony,' or without it, as, possibly, in Parry's 'Jerusalem' (where we seem to be left in the subdominant instead of the tonic), or the middle of 'O thou that tellest' (where we are meant to rest in the subdominant for a moment, but do not reach it satisfactorily); and then again the case of Tye, who in the 'Hosanna' of his 'Euge Bone' considers dominant-subdominant to be a satisfactory half close; and of Wagner who at the end of 'Tristan' adopts that, but completes it with the tonic.

Then there are bridge-passages, the art of taking up a word in the paragraph just finished to continue the new one with, as in Mozart's first sonata; or else whispering a word of the paragraph to come, so that it shall not take us too much by surprise, as in Beethoven's first. And how various they are! Turn suddenly to the 'Hammerklavier' and see how hard it is to make out where they begin and end, and how original those are that come before and after the central *fugato*. Cadence is a typical instance of form, and bridge-passage of content—of logic clinching and fancy filling. And then jump on to Debussy's 'L'après-midi,' say, and see how that new subject in D flat (=C sharp) comes sailing in with no hint of its coming, except such as there may be in the desire that the flecked clouds have given us for a bit of blue sky at last; where the form is so resolutely concealed that it seems to be all content. And now

cast back to folk-song—the ‘Wraggle-tags,’ or any you happen to know well—and see how form and content seem to stand apart as two separate things, comparatively. The form is settled by the words, in four 8’s, with just a hint that the last line is a refrain; and the tune complies, practically a note to a syllable, and after a little flight of fancy the last line comes to rest in the same style as the first and in the same part of the voice; in the next stanza the same form is filled again, and then again, until the thirst is quenched.

That is how we should write about music, if we were allowed to be ‘hideously technical’; but as we aren’t, we usually skate lightly over instrumental music and discuss vocal, where there are words, which can be used as landmarks for the music, and which, being in the same medium as the article, are easier to deal with. We take verse first, because it came into the world before prose did. The music is to ‘heighten’ the verse; not to say the same thing over again, but to say something more. What is this ‘more’? It begins with simple ‘ligatures,’ two or three notes to one syllable; it goes on with ‘jubilations,’ a whole musical phrase added irrespective of the words. Then follow the protests of the poets that their ‘form’ has been destroyed, and papal bulls commanding the return to one note one syllable for clearness’ sake. The accompaniment next begins to claim competing interest with the voice, gradually assumes command, the orchestra becomes the protagonist, and finally words are dispensed with and the voice becomes simply one among other orchestral instruments. One day, no doubt, the voice, vowels, consonants and all, will be ‘composed’ in the laboratory and reinforced to taste by megaphones; but there is some hope that you and I may die first.

The poet meantime has his own form; his scansion, of course, with which the verbal sense bickers in friendly rivalry, the course of true love never running smooth, as it were; and besides that ‘the music’—the variety of vowels and the nice adjustments of thinly articulated or of mouth-filling consonants. Keats, when he wrote in *Hyperion*—

Upon the sodden ground
His old right hand lay nerveless, listless, dead,
Unsceptred;

fell by instinct upon the sonorous vowels which mark Saturn’s former state and the pinched vowels which mark that to which he has fallen, and used the s’s to punctuate the stages of his decline, with the thud of ‘dead’ to make them felt. Tennyson, again, in

A land of settled government,
A land of just and old renown,
Where Freedom slowly broadens down
From precedent to precedent;

has a crescendo and diminuendo (from closed vowels, through open, to closed) that is only less skilful than Keats's because a little more conscious. Also, as we have lately been told, when someone misquoted them, 'Freedom broadens slowly down,' he commented rather testily that he did not write two s's in succession.

With this sort of 'form' the musician can do nothing; he has no apparatus for imitating it, and if he had he would not want to do it twice over; he wants to add something. The sort of line that suits him best, as a line merely, is 'More geese than swans now live, more fools than wise.' The poet's staccato of monosyllables (suited to an aphorism) will leave him cold. *He* can have a staccato too, but he can have that any day, it is part of his stock in trade. What he likes is the freedom that the clear pithy sense gives him, the feeling that he is saying something at once particular and general and is able to generalise the particular and particularise the general as it suits him. The Elizabethan poets supplied this sort of thing in great abundance, with the exception of Campian and one or two more who aimed at something higher—and who therefore, we are fain to add, when they set their own verse to music, achieved something lower than the best. For verse can easily be too good for music. Mayrhofer's insipid 'Auflösung' and Müller's sentimental 'Schöne Müllerin' and mawkish 'Winterreise' produced as fine songs as any but the best of Goethe, and the best owe more to the composer than to the poet. Hence it is that poetical prose is every whit as good as verse for music's needs. All we lose is the scansion, and that is no great loss, because the musician has generally played fast and loose with it; of two fine songs of Schumann, 'Mondnacht' and 'Nussbaum,' one observes it and the other ignores it. We still have, or may have, all that the musician wants—the plan of the story, the order of its events, the growth of feeling, the consistent mood. This is the 'form' the musician borrows of verse or prose, ample for his purpose. He also borrows 'content' sometimes, when reeds rustle or streams purl in his music, whether such moments are mere incidents, as when the horses gallop by in the 'Fairy Lough' and are gone, or a whole texture like Gretchen's spinning wheel, or sustained drama, as in the choruses of 'Israel.'

Lastly, there is opera where the words have been sublimated into a series of situations, which continuous action on the stage and frag-

mentary speech enable us to seize; and the tone-poem where, if we are to take it as it means itself, we must study and memorise these situations beforehand. In opera the events of the simple song become cataclysms, subject to symphonic treatment. It being impossible for the ear to take in music commensurate with the gradual cumulative growth of a whole drama, selfsufficing Acts and Scenes have to be arranged which shall allow the music to cumulate within manageable limits; the hour occupied by the first act of 'Tristan,' absorbing as it is to anyone who knows exactly what Isolde is saying, is as much as the attention can span; the last of 'Meistersinger,' which is quite as long, seems much shorter because so much happens in it.

It is the short fragmentary scenes and quick transitions that music, *qua* music, finds difficult. The composer works by developing a theme, which means among other things repeating it; but meanwhile the action has moved on and quite another theme is required. It is not the intensest composer, nor the most imaginative, but the most amenable, who succeeds with opera—not Beethoven nor Schubert, but Mozart and Verdi who always had in their pockets exactly what was wanted and could produce it at a moment's notice. So Wagner tried attaching his theme not to the situation, which varied, but to the person (or thing), who was constant, and modifying it to suit the new context or conditions—a thoroughly musical thing to do and comparatively, not quite, unknown to any before him, but one that requires a special skill which has been shown by no one after him. Helpful as his 'motives' were to the music, they lent themselves rather to rounding out the characters, announcing them before they came on, alluding to them when absent or comparing their past with their present, than to depicting a scene or intensifying a situation, which is the proper business of opera. The extent to which operatic music borrows its form from the situation is well seen in its comparative obliteration of key as a point of unity; after the overture we hardly think of the relatedness of keys, because the exigencies of the drama have switched us off our key so often that we have no place we can call home. To some thorough-paced musicians that is one of the objections to opera as a form.

The attempt has been made here to distinguish form and content; to separate them and say this is pure form and that pure content is as impossible as to separate melody from harmony, or, in fact, the soul of anything from its body. 'Form' is the direction that a man's mind (or a school's, or a generation's) has taken as a result of numerous experiments, what he naturally does with the work he has in hand when it is open to him to do anything he pleases. We might

call it 'style' if we had not already used that word in another sense—church style, pianoforte style, etc. The strictest form, sonata form, was no more than this in its inception; and though it came to conform to a pattern, it is rare to find two examples alike in all respects. But there is not the least reason why the form of one work should be like that of another. All that is needed is that it should be clear and consistent with itself.

'Content' on the other hand is the sum of all those ideas that are in this song or in this symphony and not in that other. It is what we mean when we speak of the 'poetry' of the music—all that makes it distinctive and appealing. We may say that, without falling into the error of supposing that there is first a form and that content then fills it, or that there is first a content which then clothes itself with form. The two are indissoluble, perhaps more so in music than in other arts, but inevitably so in all art. They grow together in the maker's mind, and are both present in every moment of the work. To insist on one at the expense of the other is a mistake. The true stigma of great music is its solidarity—the fact that it relies not on this element or that, but that it lays under contribution every factor that can be relevant. The finest music shows a perfect fusion of form and content.

THE EDITOR.

THE SPURIOUS 'BACH' 'LUCASPASSION'

I

THE earliest catalogue of Bach's compositions, published four years after his death, declared him to have written five ' Passions,' a number which conveniently tallies with the five annual cycles of church cantatas credited to him on the same authority. Two are extant—the 'Johannespassion' (1723) and 'Matthäuspassion' (1729). That he composed (1731) a setting of St. Mark's narrative is also established, and there is ground for believing that he put music to a 'Passion' libretto by Picander (1725). Thus he certainly composed three, perhaps four, works of this character. Eleven years (1761) after his death a setting of St. Luke's narrative attributed to him was brought to light. It remained in manuscript until 1887, and ten years later, sponsored by one authoritative voice, was admitted to the Bachgesellschaft edition (1898), not on a footing of equality with the authentic compositions which preceded it, but as their 'Nachzügler.' It is proposed to discuss Bach's alleged authorship and to demonstrate its improbability in the conditions of (a) the manuscript, (b) the libretto, and (c) the music.

The Manuscript

The earliest reference to the work occurs in Immanuel Breitkopf's catalogue published at Michaelmas, 1761 :

Bach, J. S., Capellmeisters und Musicdirectors in Leipzig,
Passion unsers Herrn Jesu Christi, nach dem Evangelisten Lucas,
à 2 Traversi, 2 Oboi, Taille, Bassono, 2 Violini, Viola, 5 Voci
ed Organo.

The history of the manuscript before Breitkopf offered it for sale is not known. Spitta conjectured that Friedemann Bach formerly owned it. Or it may have belonged to Bach's widow, Anna Magdalena, whose death had occurred in 1760. Nor is its purchaser in 1761 known, and all traces of it are again lost until 1823, when it was in the possession of Johann Gottfried Schiecht, Cantor of St. Thomas's, Leipzig, who died on February 16 of that year. His library was sold at Leipzig on December 8, 1832, and in the catalogue the manuscript appears as :

J. Seb. Bach's Passions-Oratorium nach dem Ev. Lucas
(Partitur, Handschr. des Verf., 15 Bogen).

It was bought for 26 Thaler 5 Groschen by Franz Hauser, a prominent operatic baritone, then engaged at Leipzig, who, before his

death in 1870, acquired the largest collection of Bach's MSS. in private hands. Notwithstanding his friend Mendelssohn's sceptical judgment—which will be quoted later—Hauser accepted the 'Lucaspassion' as authentic, and set himself with enthusiasm to prepare it for public performance. Upon his death his collection passed to his younger and only surviving son Joseph, a distinguished baritone in the Carlsruhe Opera, and it is now preserved in the Berlin Staatsbibliothek.

With Joseph Hauser's sanction Breitkopf published the 'Lucaspassion' in vocal score in 1887, and the full score was subsequently engraved. Being now available for intensive study, it for the first time received competent critical scrutiny. In particular, Erich Prieger, of Bonn, an authority on the music of Bach and Beethoven, challenged Bach's reputed authorship in a series of articles (1889) entitled 'Echt oder Unecht?' He fortified his opinion by quoting a letter written in 1898 by Mendelssohn to Franz Hauser, who had asked his opinion: 'I am sorry you paid such a lot for the "Passion St. Lucas." As an authentic autograph the price is certainly reasonable. But the music is not by him. You ask why I repudiate Sebastian Bach's authorship? On internal evidence. It is disagreeable to have to say it, since the thing belongs to you; but just look at the Choral "Tröste [Weide] mich und mach' mich satt" [No. 9]. If Sebastian wrote that, may I be hanged! Certainly the handwriting is his. But it is a fair copy of another text. Whose? you ask. Telemann? or M[ichael] Bach? or Locatelli? or Altnickel? or Jungnickel? or plain Nickel? I can't say. But it's not by Bach.'

Prieger's verdict was supported by Bernhard Ziehn, formerly lecturer in the Protestant School at Chicago, in two articles communicated in 1891-93 to the *Allgemeine Musikzeitung*. These academic conclusions were generally confirmed by public performances of the work. But meanwhile an authoritative voice expressed a contrary opinion, based largely, as will be shown, on false premises. In the concluding volume of his *Joh: Seb: Bach*, published in the winter of 1879-80, Spitta decisively pronounced the 'Lucaspassion' a genuine, but early, work of Bach, while admitting the generally poor quality of the music. Thus recommended, the manuscript accomplished another stage in its history. With the appearance of Jahrgang XLV Lieferung I in 1897 the Bachgesellschaft had completed its publication of Bach's music. But, before dissolving, the Committee, influenced by Spitta's judgment, resolved to issue the score of the 'Lucaspassion' to its subscribers. The task of editing it was entrusted to Alfred Dörrfel, Custos of the musical section of the Leipzig Stadt-

bibliothek, and the volume was issued as Jahrgang XLV Leiferung 2 in 1898.

It is of importance to bear in mind that to this point, though adverse opinions had been expressed as to Bach's authorship of the music, no one had cast suspicion on the manuscript as his unquestioned autograph. It was so regarded in 1761, was described as such at Schicht's sale in 1832, and had been acquired by him in that conviction. Mendelssohn was satisfied that the manuscript was an autograph in 1838, and Julius Rietz referred to it in his Preface to the 'Matthäuspassion' (1854) as 'durchgängig unbestreitbar von Bach's Hand geschrieben.' Spitta (1879-80) had no doubts on the matter, and Dörffel (1898) introduced it to his fellow members as a work 'die Bach in eigenhändig geschriebener Partitur hinterlassen hat.' Neither Priefer nor Ziehn challenged Bach's authorship of the MS., and later critics echoed their opinion. Schweitzer, in the original French edition (1905) of his classic work, declared: 'L'autographe est de Bach, incontestablement.' Pirro (1906) registered his opinion against Bach's authorship of the music, 'bien que copiée de sa main.' Parry (1909), though equally sceptical regarding the music, described it as a complete 'Passion according to St. Luke in Bach's handwriting.'

The manuscript thus faultily attested consists of fifteen sheets, forming thirty folios or sixty pages. The sheets, each of four pages, are unsewn and separate, and the last folio of the fifteenth sheet is folded back to provide an enclosing cover for them all. The first fourteen sheets are numbered, as also is the first page of the fifteenth. Thus, the pagination is indicated in the formula:

$$[2] + 57 + [1] = 60 \text{ pages}$$

The outside front page of the enclosing folio bears the inscription:

PASSIO | D.N.J.C.
secundum Lucam

à | 2 Traversi | 2 Hautbois | Taille | Basson | 2 Violini | 2
C.A.T.B. | e | Continuo.

A shorter and not consistent title heads page 1:

J[esu] J[uva]. Passio D.J.C. secundu Lucam à 4 Voci, 2 Hautb.
2 Violini, Viola e Cont.

On page 57, below the concluding Choral, we find Bach's customary ascription: 'Fine S. D. Gl.'

The authorship of the 'Lucaspassion' and the date of its composition are problems for later discussion. But there is no doubt at all as to the date of the manuscript. We can deduce it with certainty from the watermarks of the paper on which the score is written:

Sheets 1, 11, 12, 14, 15 (pages 1-4, 41-4, 45-8, 53-6, cover, 57-[8]) are impressed with the watermark of a posthorn attached to a looped chord, along with the letters G A W.

Sheets 2-10 (pages 5-40) show a shield and crossed swords.
Sheet 19 (pages 49-52) has an eagle and the capitals H I R.

Spitta has proved that the posthorn and letters G A W indicate the years 1731-32, and that the eagle and H I R are found on paper employed by Bach in 1734. The shield and crossed swords denote paper of Saxon manufacture used by Bach at various periods, but found chiefly on manuscripts of the late 1730's. The score of the 'Lucaspassion' was therefore probably written between 1731 and 1734. In Spitta's opinion it was begun towards the end of 1732 with a view to its performance on Good Friday, 1733; was laid aside when the death of Augustus II in February, 1733, caused the customary Good Friday performance to be abandoned; and was eventually performed on Good Friday, 1734.

As has already been stated, from its emergence in 1761 down to 1909 the manuscript was regarded as Bach's holograph, and the ascription of the music to him was largely based on that assumption. But in 1910 Johannes Schreyer, a Dresden musicologist, published his *Beiträge zur Bach-Kritik*, in which, after close examination, he concluded that the larger part of the manuscript is not in Bach's hand ('Der grösste Theil des angeblichen Autographs der Lukaspassion ist nicht von Johann Sebastian Bach geschrieben'). He remarked the obvious intrusion of another script at page 24—beginning at the sixth bar of the Chorus 'Herr, sollen wir mit dem Schwert drein schlagen' (No. 82)—and in the second Part (Nos. 41-79) detected at least three different hands, not one of which is Bach's.

Coincidently with Schreyer's investigation, Dr. Max Schneider, now Professor of Music in Halle University, came independently to the same conclusion and supported it with convincing facsimiles of the manuscript in the *Bach-Jahrbuch* for 1911. Like Schreyer he restricted Bach's labour on the manuscript to the first twenty-three pages, *i.e.*, to Nos. 1-31, along with the opening Recitative and the first five bars of the Chorus of No. 82. From that point he found no indication of Bach's interest in or association with the manuscript. The rest of it is in Carl Philipp Emmanuel's script. Finally, another hand than Bach's placed the fourteen sheets in the enclosing cover (sheet 15) and inscribed it with the title already quoted.

It follows that the manuscript can no longer be adduced as evidence of Bach's authorship. Moreover, if he had composed the 'Lucas-

passion' his authorship would have been stated on the score. For there is not a single one of his large concerted works from which the indication is omitted. The score of the 'Matthäuspassion' is inscribed 'Musica di G. S. Bach.' Each of the four sections of the 'Hohe Messe' bears the statement 'di J. S. Bach.' The same form is used in the 'Johannespassion' and 'Magnificat.' The autograph of the 'Trauer-Ode,' for once employing the vernacular, declares the music to be 'von Joh: Sebast: Bach.' Each of the six Parts of the 'Weihnachts-Oratorium,' and also the 'Oster-Oratorium,' bears the declaration 'di Joh. Seb. Bach' or 'di Joh. Sebast. Bach.' The absence of a similar ascription in the 'Lucaspassion' is therefore in itself significant. Nor does the fact that the manuscript displays the initial petition 'Jesu juva!' and concluding ascription 'Soli Deo gloria!' testify to Bach's authorship. Spitta supposed that Bach reserved these pious ejaculations for his own compositions. He is in error. Bach did not associate these formulas with the art of composing, but with the task of putting his thoughts on paper. Consequently they appear indifferently on the scores and parts of his own music and on those by other composers copied by him. An instance is the score of the Advent cantata 'Machet die Thore weit,' probably composed by Telemann, which exists in Bach's autograph (*cf.* B.G. XI, Lief. 1, p. 14).

There is consequently nothing in the conditions of the manuscript of the 'Lucaspassion' to justify its attribution to Bach. It does no more than inform us that some time in 1731 or 1732 he sat down to copy the score of a setting of the Passion as narrated by St. Luke, prefacing page 1 of his manuscript with the customary invocation 'J.J.' He pursued his task, apparently without considerable interruption, for twenty-three pages, but with decreasing interest, as the declining quality of the manuscript testifies. At page 24, Carl Philipp Emanuel took up his father's pen, and, with flagging interest, concluded the copying of the score. As he matriculated at the University of Frankfort-on-Oder on September 9, 1734, the manuscript must have been completed by that date. No parts are extant.

II

The Libretto

The libretto of the 'Lucaspassion' consists of St. Luke's Gospel, chapters xxii and xxiii (to verse 53), a few lyrical stanzas, and a large number of Chorals. There are only four rhymed stanzas in each Part, whose distribution reveals indifference to the musical balance

of the score. In Part I the opening chorus (No. 1) is set to a six-line stanza of conventional character :

Fear and trembling, shame and horror,
Fill, dear Lord, our hearts with terror
Thinking on Thine agony.
Slaves we are of sin and Satan,
To our need so Thou dost hasten,
Willing e'en for us to die.

Following the episode of the Last Supper the author inserts two arias separated by a recitative of seven bars. The first, for soprano (No. 18), reflects upon the words 'This is My body' :

Thy flesh, as manna to the hungry,
Fulfils with strength the languid breast.
For, when the soul it eager tasteth,
Such heavenly rapture is imparted
As makes her partner with the Blest.

The alto aria (No. 15) is similarly inspired :

Thou giv'st Thy blood, my tears repay Thee,
A gift to Thine of little worth.
Would I could give Thee aught so worthy
As Thy pure chalice offers me!

Part I, as was customary, concludes with the narrative of Peter's remorse and invites the tenor aria (No. 89) :

Of old, when Moses struck the rock,
Forth streamed in flood a torrent-flow.
The thought of doom dismays the sinner,
The penalty he soon must render.
Fear at his conscience 'gins to knock,
For through death's portal he must go.

In Part II another tenor aria (No. 50) reflects on the silence of Jesus before Herod :

The Lamb stands dumb before His shearers,
Submits Himself with patient mien.
Mid rage and wrath so calm His bearing
That love, not wrath, would them beseem.

A trio for two sopranos and alto (No. 58) voices the lamentation of the women following Jesus to Calvary :

E'en the travail of child-bearing
Naught beside Thy suffering stands.
Women we, all poor and lowly,
Loaded with the curse of Eve,
Would with patient spirit bear
Our first mother's load of care
Could our tears, so hotly falling,
Save Thee from those cruel hands.

A soprano aria (No. 70) moralises on the rending of the Temple :

Earth's foundations rocked with horror

At man's sin and cruelty.

Well it knew the deed there wrought,

How men bad in impious thought

Nailed their Saviour to the tree.

Finally, a third tenor aria (No. 77), lovingly takes leave of the dead Jesus :

Suffer me once more to kiss Him

E'er within the tomb He lies!

Loved One, Thy fond features weary

Eager make my soul to greet Thee

With a love that never dies.

The paucity of lyrical movements—only eight out of a total of seventy-nine—indicates that the 'Lucaspassion' was written in a locality in which the influence of Italian Oratorio had not yet been fully felt. Spitta dates the libretto at 'about 1710,' i.e., in the early period of Bach's Weimar service. But it is in the last degree unlikely that he composed such a work at such a time. Not until March, 1714, did he receive appointment as Concertmeister, with the obligation to compose for the ducal chapel. There is no evidence that Passion music was performed at the Schloss during his tenure of office. And if he had expressed himself in that form, his extant Weimar cantatas are sufficient proof that it would have been of another quality than the 'Lucaspassion' exhibits.

But Spitta's conjectural dating of the libretto is shaken by an investigation of the Chorals, of which there are no less than thirty-two. Their stanzas are judiciously chosen from a large number of congregational hymns, but with by far the greater number of them Bach seems at no period to have been familiar. Only six occur in his authentic Passions, Oratorios, and Cantatas :

1. Paul Gerhardt's 'O Welt, sieh hier dein Leben,' whose 4th, 13th, and 5th stanzas are used in Nos. 17, 33, 48.
2. Johann Heermann's 'Herzliebster Jesu, was hast du verbrochen,' whose 13th stanza is set in No. 19.
3. Johann Heermann's 'Treuer Gott, ich muss dich klagen,' whose 5th stanza is found in No. 29.
4. Paul Gerhardt's 'Weg, mein Herz, mit dem Gedanken,' whose 5th stanza is set in No. 37.
5. Caspar von Warneberg's (?) 'Freu dich sehr, o meine Seele,' whose 1st stanza is used in No. 68.
6. Johann G. Albinus' 'Straf mich nicht in deinem Zorn,' whose 1st stanza is set in No. 75.

All of these hymns were widely current; for all but the last dated

from the first half of the seventeenth century, and 'Straf mich nicht' from 1697. Their usage in the 'Lucaspassion' is therefore indicative neither of the year nor locality of the libretto's composition.

The hymns nowhere found in Bach's scores are more than twice as numerous as those named in the preceding paragraph. They are the following :

1. Johann Flittner's 'Jesu, meines Herzensfreud' holds the position in the 'Lucaspassion' which 'O Haupt voll Blut' occupies in the 'Matthäuspassion' and 'Jesu Leiden, Pein und Tod' fills in the 'Johannespassion.' Four of its five stanzas (the 4th, 3rd, 5th, and 2nd) are used in Nos. 9, 11, 62, and 66. Evidently the 'Lucaspassion' was written for a community which had particular regard for it. Its author, Johann Flittner (1618-78), was Saxon born, but spent his active life on the Baltic littoral of Germany. He studied theology at Rostock, became precentor, and later deacon, at Grinmen, near Greifswald, and during the Prusso-Swedish war lived in Stralsund, where his hymns appear to have been written. They were published at Greifswald in 1661.

2. Benjamin Schmolck's 'Mein Jesu, wie du willt' is used only once, in No. 25. Its author was of Silesian birth. In his thirtieth year (1702) he was appointed deacon of Schweidnitz and remained there till his death in 1737. Though he was a prolific and popular hymn-writer, it is most unlikely that his poems were known to Bach or his librettist 'about 1710.' For the first collection of them did not appear till 1704, and by the time Schmolck's poems attained currency beyond Silesia Bach's genius was too developed to permit us to associate his music with the libretto of the 'Lucaspassion.'

3. Georg Christoph Schwälein's version of Psalm cxxx, 'Aus der Tiefe rufe ich,' is set (stanza 6) in No. 40. Schwälein, born at Nürnberg in 1632, was Rector of the St. Jakobschule there for thirty-five years, and was buried there in 1705. The hymn was published in the Nürnberg *Gesangbuch* in 1676. But Zahn (Nos. 1217-18) shows that it did not obtain a wider currency until the 1730's. The improbability of Bach's association with it therefore rests upon the argument already stated in regard to Schmolck's hymn.

4. Gottfried Wilhelm Sacer's 'O dass ich könnte Thränen gnug vergieissen' is set (stanza 6) in No. 42. Though published in a Stralsund hymn-book in 1665, it hardly attained to general currency till it was included in a collection of Sacer's hymns published at Gotha in 1714. Its usage in the 'Lucaspassion' therefore gives further support to the inference that the libretto of that work was written at a later period than Spitta supposed, and consequently at a time when by no stretch of imagination can Bach be associated with the music to which it is set.

5. Paul Gerhardt's 'Siehe, mein getreuer Knecht' is used (stanzas 6 and 7) in No. 54. It was published by Crüger in 1653, but is not among the most popular of Gerhardt's hymns.

6. Paul Gerhardt's 'Hör an, mein Herz, die sieben Wort' is set (stanza 2) in No. 60. Like the preceding hymn, it was published by Crüger in 1653.

7. Abraham Kiesel's 'Seele, mach' dich heilig auf,' whose stanza 4 is used in No. 64, was published at Lissa (Posen) in 1675. The author was a native of that province, and the hymn is definitely of north German origin and circulation.

8. Johannes Leon's 'Ich hab mein Sach Gott heimgestellt,' whose stanza 12 is set in No. 73, a late sixteenth century hymn (1589), was in general currency in the eighteenth century. Bach used the melody elsewhere, but nowhere quotes the text of the hymn itself.

In addition to the foregoing the 'Lucaspassion' contains a number of Chorals whose stanzas are drawn from sources not identified:

- No. 3. 'Verruchter Knecht, wo denkst du hin?'
- .. 5. } 1. 'Die See'l' weiss hoch zu schätzen'
- .. 31. } 2. 'Von aussen sich gut stellen'
- .. 7. 'Stille, stille! ist die Lösung'
- .. 52. 'Was kann die Unschuld besser kleiden'
- .. 56. 'Es wird in der Sünder Hände'
- .. 79. 1. 'Nun ruh', Erlöser, in der Gruft'
- .. 2. 'Wir müssen die Verwesung seh'n'

It is observable that the first four of these eight stanzas reflect with close appropriateness on the circumstances of Judas's betrayal. The last four are equally distinguished by their direct relation to the concluding episodes of the Passion story. This fact, along with their generally unhymn-like character, creates a strong impression that the eight stanzas are not drawn from the customary sources of Lutheran hymnody, but are original compositions by the author of the libretto. If so, we are provided with another reason to dissociate Bach from the work; for his refusal to sever their proper texts from the Choral melodies he used is patent over the whole span of his career.

I submit, therefore, that the Choral texts of the 'Lucaspassion' tend definitely to the conclusion that its music cannot be attributed to Bach. Some of the hymns—and a single instance suffices to establish the argument—were not in general currency until long after the period in which we can deem him capable of writing its inferior score. Consequently we need attach no importance to the fact that the Rudolstadt 'Passion' (1729) and Gotha 'Passion' (1707), like the 'Lucaspassion,' punctuate the libretto with stanzas from the Litany and 'Te Deum,' a coincidence which Spitta finds significant in view of Bach's domicile 'about 1710.' Still less can we attach importance to his remark that the melody of the 'Te Deum' in

Nos. 21, 44, and 46 of the 'Lucaspassion' is identical with its form as Bach treats it in his authentic music. Its form was stereotyped since the days of Luther.

III

The Music

We have considered the manuscript and libretto of the 'Lucaspassion.' The former furnishes no proof of Bach's authorship of the music and the latter contradicts its possibility. But the music itself affords the most convincing disproof. And, with the surprising exception of Spitta, every competent voice in the last hundred years has repudiated Bach's association with it. Mendelssohn's emphatic verdict in 1838 has been recorded. Brahms was no less positive: 'The frequent errors in the partwriting, the weak declamation, and the faulty modulation, all indicate clearly that the work is not by Bach.' Schweitzer substantially held the same opinion, but declared the problem of the authenticity of the 'Lucaspassion' to be of purely academic interest, since 'the practical musician . . . will hardly ever be tempted to perform it.' Parry judged the work 'evidently not by Bach, as it does not bear any resemblance to his musical personality at any period of his life.' Pirro recorded the same impression: 'Bien que, copiée de sa main . . . paraît bien différente de tout ce qu'il nous a donné, et ne provient pas de lui.'

What answer can be made to these authoritatively emphatic voices? Since the wildest flights of imagination cannot associate the composition of the music with the date of the manuscript, the work, if 'echt Bach,' must be represented as a youthful effort, for which, we must suppose, he had so much regard that, in the period of his fullest maturity, he made a fair copy of it. So Spitta supposes. He places its composition 'unquestionably' (*unbedingt*) in the first half of the Weimar period, *i.e.*, 1708-12. Admitting that it falls below the standard of the cantatas of those years, he offers the lame explanation that, in setting the Passion narrative, Bach was tied to a stereotyped form. He concedes that the biblical dramatic choruses exhibit mediocre skill, that the recitatives suggest an inexperienced pen, and that 'the harmonic sequences, above which the recitative is carried on, are sometimes rather loose and halting.' But he finds the arias for the most part 'so full of power and individuality that no one but Bach can be named who could have written them.' And though the Chorals 'are more simply harmonised than we are accustomed to find them in Bach,' his 'deep sense of fitness is so unmistakably revealed in the way in which they are introduced that, in view of

this alone, all remaining doubts as to the authenticity of the work must surely vanish.'

Spitta's judgment was biased by his assumption that the manuscript is Bach's autograph, and by the inclination to complete the five 'Passions' attributed to Bach by Forkel and the 'Nekrolog.' For the notion that none but Bach was capable of a judicious selection of Choral stanzas is grotesque, and a study of the music does not bear out Spitta's laboured appreciation of it. Consider first the biblical dramatic choruses. There are fourteen of them:

- No. 8. 'Where wilt Thou that we prepare?'
- " 22. 'Nothing'
- " 22. 'Lord, behold, here are two swords'
- " 32. 'Lord, shall we smite with the sword?'
- " 41. 'Prophesy, who is it that smote Thee?'
- " 43. 'Art Thou the Christ?'
- " 43. 'Art Thou then the Son of God?'
- " 45. 'What need we any further witness?'
- " 45. 'We found this fellow'
- " 49. 'He stirreth up the people'
- " 55. 'Away with this man'
- " 55. 'Crucify Him'
- " 61. 'He saved others'
- " 61. 'If Thou be the king'

Excepting No. 8, all are scored for S.A.T.B. Nos. 8 and 22 (both) have a continuo accompaniment. Strings are added in all the rest, and two oboes, scored only in Nos. 45 (both), conventionally double the violins. There are individual notes in the orchestration here and there, but, excepting No. 32, the orchestral parts merely duplicate the vocal parts. And throughout, the musical material is devoid of dramatic force and melodic interest. Observe, for instance, the tame insipidity of 'Art Thou then the Son of God?' 'Away with this man,' 'He saved others,' and 'If Thou be the king.' It is impossible to believe that these movements are the utterance of the composer who, in the same period, on Spitta's admission, wrote the 'Actus tragicus' ('Gottes Zeit ist die allerbeste Zeit'), which the same authority characterises as 'a work of art . . . warmed by the deepest intensity of feeling, even in the smallest details.'

No one will dispute Spitta's admission that the recitatives are 'the work of a composer who has had but little practice in writing recitatives,' and that their harmonic foundation is often crude. Certainly, prior to 1712, recitatives are rarely found in Bach's extant cantatas. In cantatas Nos. 71, 106, 131, 151, and 196 there are none. The single one in the Arnstadt anthem (No. 15) moves heavily. But those in No. 189, whose composition, on Spitta's own showing,

preceded that of the 'Lucaspassion,' exhibit the qualities we associate with Bach in this form. It is difficult to imagine their composer capable of the inferior declamation and harmonic modulation Spitta attributes to him.

Of the seven arias, Spitta concedes that No. 70 (soprano), 'Selbst der Bau der Welt erschüttert,' is 'meagre and insignificant.' It is evidently the essay of an inexperienced composer endeavouring to portray the earthquake. Even in 1710 Bach could have contrived something better than this; for we can put beside it the vigorous descriptive music in the Arnstadt cantata (No. 15), the alto aria of the Mühlhausen cantata (No. 71), and the trio of the early Weimar cantata No. 150. And if one of the few arias in the 'Lucaspassion' is not by Bach, the others are at once suspect, though Spitta finds them 'so full of power and individuality that no one but Bach can be named who could have written them.' Even if Bach 'improved' his early composition when he recopied it—and there is positive evidence to the contrary—we should have to ask why he suffered a movement to remain which must have displeased him so much by its immaturity.

Before leaving the arias there is another detail of Spitta's criticism which calls for observation. He remarks as 'particularly noteworthy' the bassoon obbligati in the two tenor arias, 'Den Fels hat Moses' Stab geschlagen' (No. 39), and 'Das Lamm verstummt' (No. 50). He implies that their presence in the 'Lucaspassion' associates that work with Bach's authentic scores of that period, because in his years at Weimar he 'showed a special predilection for this instrument.' In fact in the whole period of his Weimar service the bassoon is obbligato only in two cantatas (Nos. 150 and 155), and prior to the period with which Spitta associates the 'Lucaspassion' Bach had scored the bassoon only twice—in the Mühlhausen cantata No. 71, and the funerary cantata No. 131, but in both cases simply as a continuo instrument. Bach, in fact, only tardily realised the value of the bassoon as a solo voice, and the obbligati on which Spitta relies challenge rather than strengthen his argument.

But the most palpable disproof of Bach's alleged authorship is found in the harmonic settings of the Chorals. They reveal no trace of his individual genius in that art; their basses are frequently weak and pedestrian, their harmonies stiff and unadventurous, and their inner parts completely lack the free mobility and melodic quality characteristic of his authentic scores. It happens that the words and melody of No. 48 of the 'Lucaspassion' are identical with those of No. 16 of the 'Matthäuspassion.' Let the curious compare the

commonplace mediocrity of the one with the emotional and free part-writing of the other.

It may be objected that it is neither fair nor helpful to put the work of 1710 beside that of 1729. True! Fortunately we can test the former by comparison with authentic specimens of Bach's art contemporary with and even earlier than itself. At Lüneburg Bach composed three sets of Variations on Choral melodies—'Christ, der du bist der helle Tag,' 'O Gott, du frommer Gott,' and 'Sei gegrüsset, Jesu gütig.' He prefaced each with a simple harmonisation of the melody far excelling those of the 'Lucaspassion' in their freedom and inventiveness. Again, in Cantata No. 158 we find a harmonisation of the melody 'Christ lag in Todesbanden' which already reveals Bach's genius in this form. Or consider the Choral which concludes the Arnstadt cantata No. 15, or the treatment of the Choral melody in the soprano-tenor duet of the Mühlhausen cantata No. 71, or that in the alto-bass duet of No. 106, composed at latest in 1711. Or, looking a few years ahead, compare Bach's treatment of the melodies in the first and last movements of cantata No. 61. Surely if the Bach of 1700-1710 could treat the beloved Lutheran hymn-tunes with such delicate originality and freedom, those of the 'Lucaspassion' must be decisively rejected as his.

There are, however, other tests which dissociate Bach from the Chorals of the 'Lucaspassion.' How frequently their composer repeats his harmonic settings! Those of 'Herzlich that mich verlangen' in Nos. 5 and 31 are identical; the four of 'Jesu, meines Herzensfreud' (Nos. 9, 11, 62, 66) are all cast in the same harmonic mould; there is monotonous repetition in the three settings of 'O Welt, ich muss dich lassen' (Nos. 17, 33, 48); of the four settings of 'Freu dich sehr, o meine Seele' two (Nos. 29 and 37) are the same and two (Nos. 56 and 68) very similar; and the two of 'Jesu Leiden, Pein und Tod' (Nos. 54 and 64) are practically identical. Such poverty of invention, such indifference to the written text, was foreign to Bach's disposition at every period of his career. So sensitive was he, that out of more than 200 Chorals in his 'Passions,' cantatas, oratorios, and motets there are only two instances of duplicated settings, and both were deliberate.

It is significant also that some of the most popular hymn melodies are stated in the 'Lucaspassion' in a form Bach never employed. For instance, the third and last melodic lines of 'O Ewigkeit, du Donnerwort' (No. 8), the fifth and sixth lines of 'Herzlich that mich verlangen' (Nos. 5 and 31), the first and third lines of 'Jesu, meines Herzensfreud' (Nos. 9, 11, 62, 66), the third line of 'O Welt, ich

muss dich lassen' (Nos. 17, 33, 48), the last line of 'Wer nur den lieben Gott lässt walten' (No. 52), and the sixth line of 'Jesu Leiden, Pein und Tod' (Nos. 54 and 64). Bach necessarily conformed with the usage of the localities he served in this matter, and the fact that nowhere in his authentic music do the melodic lines of these hymns conform with those adopted in the 'Lucaspassion' is in itself sufficient to throw grave doubt upon his association with it.

There remains a final disproof of Bach's authorship. In the Chorals and elsewhere are discovered such a number of elementary breaches of the rules of part-writing as makes it impossible to regard them as the occasional lapses of a composer better instructed. In the bulk they represent a *corpus* of error of which we cannot suppose for a moment the Bach of 1710 capable. Schreyer has been at pains to display the most flagrant. Of his fourteen examples—some of which contain as many as five or six false progressions—more than half (eight) occur in that (the earlier) portion of the manuscript which stands in Bach's autograph, and must therefore have been observed by him. The following suffices, as an example, the scoring of bar 18 of the alto aria (No. 15):

The musical score consists of three staves. The top staff is for the Violins, the middle for the Viola, and the bottom for the Continuo. The Violins play a sixteenth-note pattern. The Viola plays eighth-note patterns. The Continuo provides harmonic support with sustained notes and bass lines.

We can but say, with Mendelssohn, 'If Sebastian wrote that, may I be hanged!' The existence of these manifold breaches in the score of the 'Lucaspassion' affords a two-edged argument against Bach's authorship. In the first place we cannot conceive him ever to have blundered so glaringly and frequently. In the second place, it is impossible to believe that, recopying the score, he would have allowed them to pass uncorrected *if the work indeed is his*. His critical attitude towards his early compositions is well established, and if the 'Lucaspassion' was in that category he would undoubtedly have sought to improve it and not have left it blemished by the errors of inexperience.

I have shown elsewhere that Bach appears to have reserved his own 'Passions' for performance in the alternate years when the Good

Friday service was held in St. Thomas's. Otherwise he used the compositions of other composers, and perforce copied their scores and parts—for instance, those of Handel and Keiser, both of which are extant in his autograph. The 'Lucaspassion' undoubtedly is another example of this practice. Its comparative simplicity can be accounted for by the circumstances in which Bach found himself in the early 'thirties, when he had reason to complain of the inadequacy of his materials to perform properly what he called the new 'status musices.' The reconstruction of the Thomasschule in 1731-2 was another disturbing fact which, as I have shown elsewhere, disinclined him to lay heavy burdens on his singers. Moreover, as we know, among his Leipzig audience were some who criticised his own music in this form as 'too theatrical!' Any one of these considerations may account for his use of the 'Lucaspassion.' That it is not his own composition, I submit, the examination to which it has been subjected decisively proves.

C. SANFORD TERRY.

THE FOLK MUSIC OF PORTUGAL

I

In many European countries the existence during the Middle Ages of a native folk-song is no more than a presumption based, at most, upon a few literary references which afford little or no indication of its character. To this rule Portugal forms a happy exception. If we possess no authenticated examples of the songs of the people of Portugal and Galicia (which, from a linguistic point of view were at that period indistinguishable) during the twelfth, thirteenth and fourteenth centuries, we have a wealth of lyric, troubadour verse from which we can deduce the existence of a contemporary native folk tradition through the many characteristics in this verse which can have sprung from no other source.

The very existence of this poetry was ignored for several centuries. True, as late as 1585 Duarte Nunes de Leam wrote that songs by King Diniz were still extant. In 1621 Antonio de Vasconcellos stated that time had carried them all away. And they were lost to Portugal until the middle of the nineteenth century, when first one and then another of the three great *Cancioneiros* was brought to light. First, both in chronological order and in importance came the *Cancioneiro da Ajuda* (or *do Collegio dos Nobres*), then that of the Vatican, and finally the *Cancioneiro Colocci-Brancuti*, so called because it (or one very like it) is known to have been owned, indexed and annotated by Angelo Colocci (d. 1549) and was discovered in the collection of Count Paolo Brancuti. Of these, only the *Cancioneiro da Ajuda* (which was first printed in 1823 'no paço de Sua Magestade Britanica Paris' by Lord Stuart, British Minister at Lisbon) is contemporary with the poems which it contains, although all three may well have been derived from the collection known to have been formed by Dom Pedro, Conde de Barcelos, son of King Diniz. Together they comprise upwards of two thousand poems, and are known collectively as the *Cancioneiro Geral de Poesia Galego-Portuguesa*.

Hardly any of the poems contained in these codices are anonymous, even the earliest dated example, a poem of 1189, being by a known author, Pay Soarez de Taveiroos. They confirm the many historical references testifying to the existence in Portugal of a cultivated troubadour tradition, the gradual growth of which can to some degree be

traced. This tradition, like most important literary movements, was the result of a fusion of both native and foreign elements, and in spite of the adoption of the foreign troubadour system and the deliberate imitation of Provençal verse, it is the native elements which, for both beauty of form and feeling, rank this with the finest lyrical verse of any country and age.

Although there is an intermediate type which owes something to both influences, it is usually possible to distinguish the poems written under the impulse of a native tradition from the more superficial and insipid Provençal imitations.

We are not concerned here with the satirical *cantigas d'escarnho* or *de maldizer* (songs of ridicule and invective) nor with the erudite love poems which were *cantigas d'amigo* and *cantigas d'amor* only in name. These latter names were borrowed from the folk who applied them to their own authentic folk love-songs. *Cantigas d'amor* were the songs addressed by the lover to his lady, and *cantigas d'amigo* were those placed on the lips of a love-sick maiden, proclaiming her devotion to her swain, or more often, with the characteristic Portuguese *saudade*⁽¹⁾ (which is mentioned by name even at this early date), bewailing his absence.

These songs, differing from the Provençal imitations both in form and substance so greatly that it is hard to believe that they were composed by the same poets, are known by various names. The most convenient is that of *cossantes*, applied to them in the fourteenth century by Diego Furtado de Mendoza and in the twentieth by Aubrey Bell. No better nor more concise definition of them can be offered than that given by the latter in his introduction to the *Oxford Book of Portuguese Verse*:

They consist of two, four, or more distichs with a refrain, of which the second and fourth, while often altering the sound from *i* to *a* (*pino* to *ramo*, *amigo* to *amado*), repeat the sense of the first and third, the first line of the third taking up the last of the first, and so on to the end, where the position of the song is found to be very much the same as it was after the first two verses, as far as the sense is concerned. They were dance songs (*bailadas*), danced by the peasants in the villages *de terreiro* or before pilgrimage shrines; *alvoradas* (songs of dawn); pilgrimage songs (*cantigas de romaria*); shepherds' hill-songs (*serranilhas*), boat-songs (*barcarolas*); songs of *ria* and sea (*marinas*). In subject matter, therefore, if not in form, they corresponded closely to the folk-songs of modern Portugal.⁽²⁾

(1) *Saudade* or, in its modern form, *saudade*, is an indefinable yearning wistfulness, a blend of French *nostalgie* and German *Sehnsucht* with something of the Celtic delight in sadness thrown in.

(2) Aubrey F. G. Bell: *The Oxford Book of Portuguese Verse*.

Better than any definition, however, is an example, and no better example of the folk manner of these poems can be given than the first of the seven poems which bear the signature of Martin Codax,⁽³⁾ *jogral* of Vigo :—

*Ondas do mar de Vigo
Se vistes meu amigo?
Ai Deus, se verrá cedo!*

*Ondas do mar levado
Se vistes meu amado?
Ai Deus, se verrá cedo!*

*Se vistes meu amigo
O por que sospiro,
Ai Deus, se verrá cedo!*

*Se vistes meu amado
Por quen ei gran cuidado
Ai Deus, se verrá cedo!*

Waves of the sea of Vigo
Have you beheld my lover?
O God that I may see him soon!

Waves of the sea, uplifted,
Have you beheld my beloved?
O God that I may see him soon!

Have you beheld my lover
For whom I sigh?
O God that I may see him soon!

Have you beheld my beloved
For whom I am sore troubled?
O God that I may see him soon!

These 'parallelistic' strophes with their lines entwined in *leixapren*, and the monotony of their alternating endings, conjure up, as few folk-songs do, the formal measures of the round dance. Even without their *son* (music), their rhythm 'is so obtrusive that they seem to dance out of the printed page.' One seems to see the swaying circles of linked dancers, singing as they go, and moving now to the right and now to the left as strophe is followed by antistrophe.

There is, moreover, no lack of literary references to show that 'dance or action always accompanied the *coſſante*.' The very name, indeed, is probably derived from *coſſo*: an enclosed place, used for dancing. 'The expeditions of Normans and Scots to the *rías* of Galicia,' writes Pedro Vindel, 'were frequent in the twelfth and thirteenth centuries, and in this part of Spain the arrival of the ships was celebrated with feasts and dancing. According to certain writers, the festivities began with *Cantigas a Santa María*, continued with the songs of the pilgrims to Santiago and invariably concluded with the gay songs called *de amor* or *de amigo*.'⁽⁴⁾ Even when they had been appropriated by the *trobadores*, the *coſſantes*, in common with the other poems of the *Cancioneiros*, were still accompanied by dancing. Several of the miniatures which adorn the *Cancioneiro da Ajuda* show the singer accompanied by a girl dancing with castanets or tambourine as well as by the usual instrumentalist with fiddle, guitar, harp or psaltery. When Alfonso VII of Castille went in pilgrimage to Com-

(3) Though 'Codax' may well be a name, it has also been suggested that it may equally be a mistranscription of the word 'Codex,' i.e., the manuscript of Martin.

(4) Pedro Vindel: *Martin Codax. Las Siete Canciones de Amor*. Madrid. 1915.

postela he was received by women dancing *pelas, folias e chacotas*, dances which, if they are unknown to-day, can all be found, accompanied by song, in Gil Vicente's sixteenth century plays.

Of the three traditional, native features of the *cossantes*, alternating endings, *leixapren* and refrain, all of which betoken their choreographic intention, only the last is generally retained in the modern Portuguese folk-songs, in which, nevertheless, as in the *cossantes*, the dance remains the determining influence. The parallelistic form is still preserved, however, in the dance-songs in Gil Vicente's *Autos*, which are as likely to be pure or slightly edited folklore as the most rustic of the *cantigas d'amigo*.

Towards the end of the last century Leite de Vasconcellos heard songs in the parallelistic form sung at their work by peasants in Tras-os-Montes. And even to-day the last echoes of the *cossante* have not died away, for in 1931 I copied a version of the *Malhao* (a dance-song) from Estremadura, which, though lacking a refrain and more than two couplets, has the alternating endings of the *cantiga d'amigo* :—

*Malhao, malhao, o malhao do norte
Quando o mar 'sta bravo faz a onda forte.*

*Malhao, malhao, o malhao da areia
Quando o mar 'sta bravo faz a onda cheia.*

Winnower, winnower, o winnower of the North
When the sea is rough the waves are strong.

Winnower, winnower, o winnower of the sand
When the sea is rough the waves are full.

In the Portugal of to-day, although the dance still dominates folk-song, the more formal *cossante* has been replaced by *quadras*, single quatrains complete in themselves, which, although they have often inherited the refrain and are occasionally linked together in *leixapren*, have a closer affinity both in metre and in rhyme or assonance with the narrative ballads called *rimances, xácaras* or *aravias*.⁽⁵⁾

The archaic stiffness of the *cossantes*, their freshness and simplicity, free, as only the purest folk-art is free, from intellectual preoccupations or artificial conceits, unmistakably betoken so close and faithful

⁽⁵⁾ This genre was imported from Spain in about the sixteenth century, and many ballads were sung in Spanish, though large numbers were written in Portuguese and dealt with themes not found in the Castilian or North Spanish cycles.

an imitation of folk-art that one is tempted to ask whether they are indeed only imitations. Folklore, as we know it to-day, is a creation of the last hundred and fifty years. Seven centuries ago the appropriation of a folk-song with, at the most, a little editing, would not have been regarded as plagiarism. Before the birth of copyright, a signature lacked the full significance which it has, or is supposed to have, to-day. The refrains of the *cossantes*, in particular, have every appearance of authenticity, ranging from '*Ai madre, moiro-me d'amor*' or '*E se o verei, velida*' to the simpler '*E oj'ei soiade*' or '*Louçana*' and finally to the complete nonsense syllables (derived perhaps from other languages) of '*Alva e vai liero*' and '*Lelie doura, leli leli por Deus leli*' Two of the poems, Joao Zorro's '*Bailemos agora, por Deus ai velidas*' and Airas Nunez' '*Bailemos nos ja, todas, todas ai amigas*', without being identical, are so similar as to suggest, not that one is an imitation of the other, but that both are variants of some widely distributed folk-song. Again, the frequency with which the same pairs of alternative endings appear suggests a tradition already old, a long accepted convention and a paucity of invention in the highest degree characteristic of folk-art, but which would surely not have been tolerated in original court poetry.

Since it is so abundantly clear that, despite their attributions, these poems must have been virtually indistinguishable from folk-songs, it is almost a waste of time to try to prove that they actually *were* folk-songs. It is sufficient that through them we know all that we want to know about those folk-songs, except, unfortunately, what is perhaps the most important point of all, the music to which they were sung.

So complete, unfortunately, is the lack of materials in this respect, that any theory regarding the nature of this music can only be founded on hypothesis. Not only the popular *cossantes*, but also the more artificial Provençal imitations were sung. That much is certain. Apart from the miniatures in the *Cancioneiro da Ajuda*, the first verse of every poem in this collection is spaced out in a way that could only have been intended to leave room for a musical notation which, alas, was never inserted. The only music which we possess is the manuscript discovered in 1914 by Pedro Vindel, containing seven poems by Martin Codax of Vigo, six of which are accompanied on a five-line stave. These have been transcribed by Sr. Santiago Tafalla, for whose version, I believe unpublished, I am indebted to Mr. J. B.

Trend and also by the Asturian folklorist Sr. Eduardo Torner.⁽⁶⁾ There are a number of discrepancies between these two versions, particularly in the matter of rhythm, and they afford no certain knowledge of the character of the music.

Nor does the contemporary music of neighbouring countries furnish any satisfactory analogies. That of the Provençal troubadours and of the Castilian *Cantigas a Santa Maria* is not necessarily similar to the Portuguese. Pierre Aubry⁽⁷⁾ has put forward the theory that the former is akin to plainsong. It is not probable, however, that the influence in Portugal of Provençal music was any greater than that of Provençal verse. Nor need an independent connection between Portuguese music and plainsong be presumed. True, it has been suggested that the parallelistic form may have been 'born in the Church.' 'The i-sound of the first distich . . . followed by an a-sound in the second . . . may be traced to a religious source, two answering choirs of singers, treble and bass.'⁽⁸⁾ But Pedro Batalha Reis, who has devoted an interesting monograph to the subject,⁽⁹⁾ has shown that a lively secular music flourished at this period, of which little has come down to us for the reason that all learning, or rather all record-making, was in the hands of its arch-enemy the Church. The *jograis*, who, although sometimes forbidden to compose verse, were its usual vocal executants, and, as trained musicians, may well have been responsible for providing their own music, went, in Sr. Reis' opinion, to popular sources for their inspiration and adapted folk-tunes to the words which their masters had so often borrowed or edited in much the same manner. This appears all the more probable when it is realised that *jograis* must have certainly existed in Portugal before the introduction of Provençal influence. As early as in the reign of Alfonso VII, a Galician *jogral* named Palha is recorded as having been at the Castilian court. It was, indeed, out of such men that, as times grew more peaceful and courts more prosperous, the aristocratic *trobadores* developed.

Sr. Reis does not discuss the origins of this secular music. It is quite possible, however, that it was influenced to some degree by the songs of the pilgrims to Compostela, which the Galician folk had so many opportunities of hearing. 'The hymns and devotional songs of the pilgrims,' wrote Luis José Velázquez in the middle of the

(6) *Folclore y Costumbres de Espana*. Ed. F. Carreras y Candi. Barcelona. 1931.

(7) Pierre Aubry: *Trouvères et Troubadours*. Paris. 1909.

(8) Aubrey F. G. Bell: *op. cit.*

(9) Pedro Batalha Reis: *Da Origem da Música Trovadorese em Portugal*. Lisbon. 1931.

eighteenth century, 'preserved the taste for poetry in Galicia during the Dark Ages'; and Catherina Michaelis de Vasconcellos has assessed their influence in the following words:—

The grave, measured, chaste and slightly languid character of the dance songs and, above all, their lack of the licentiousness which might have been expected and which certainly was in existence, may perhaps be explained by the influence of the Church of Compostela which tolerated such manifestations of a religious character, surviving from ancient times, as had never been wiped out from the memory of the people, and transformed them hieratically and liturgically.

Since the *Cantigas a Santa María* of Alfonso the Sage were written in Galician, at that period the accepted language for lyric poetry throughout the Peninsula, it has been suggested that their music, of which many examples are extant, may have resembled the Portuguese. For many years all attempts to transcribe this music were founded on the assumption that, like that of the Provençal troubadours, it was akin to plainsong. In 1922, however, Julián de Ribera y Tarragó published his revolutionary work *La Música de las Cantigas*, the conclusions of which may be briefly summarised. Ribera took as his point of departure the fact that in Andaluzia the Arabs evolved a form of lyric poetry, which they had not brought with them, called the *zejel* (defined as 'a dance song sung in a loud voice before a numerous public'), which not only spread to all Arabic-speaking countries but exerted considerable influence on the lyric forms of all Europe, more especially those of the Provençal troubadours and the German *minnesinger*. He discovered that the poems in the fifteenth and sixteenth century *Cancionero del Palacio de Oriente*, published in 1890 by Barbeiri, were Spanish versions of Arabic originals. Next he set out to demonstrate the Moorish character of their melodies (the transcription of which had never offered any difficulties). Acting on this hypothesis he then transcribed the music of the *Cantigas*, and established to his own, if not to everyone else's satisfaction, that it 'constitutes a collection of the vocal and instrumental pieces which formed the repertory of the Hispano-moresque professional musicians, at the court of Alfonso the Sage,' who was, of course, an enthusiastic exponent of Arabic culture, and wrote the poems in question in newly-captured Seville.

It is indeed a fact that Moorish minstrels were so popular throughout Castille that in 1322 the Council of Valladolid found it necessary to condemn the practice of bringing them into the very churches to play and sing at the divine services. But Sr. Reis shows that at no time did this popularity extend to Portugal, and that whatever influence

Arabic music may have had in Castille, it is unlikely to have exerted any direct influence on the music of the Portuguese *Cancioneiros*.

Nevertheless, modern Portuguese folk-songs collected by Correia Lopes in the Upper Douro show pronounced affinities with the music of the *Cancionero del Palacio* and of the *Cantigas*, these two collections being in his opinion virtually identical.⁽¹⁰⁾ He quotes two melodic fragments from the old Spanish music transcribed by Ribera, which he regards as the musical germs, the first (a) of his own Douro collection and the second (b) of Fernandes Tomas' dance-songs from Beira Baixa.⁽¹¹⁾ Even more striking is the resemblance which he establishes

Ex 1

between the melody of a *rimance* collected at Vila Real (a) and No. 242 of Ribera's edition of the *Cantigas* (b). These analogies need

Ex 2

not, however, be taken to imply that the folk music of Portugal is of Arabic origin. If, as we have seen, the Arabs of Andalusia borrowed the metres of native poems written in a different language, does it not appear even more probable that they also borrowed melodies composed in the international language of music? Among the poets who cultivated the *zejel* were some who lived in Portugal: Abengayats of Beja and Abenhabib of the Algarve. And at Silves, in the latter province, a Moorish chronicler tells us that 'almost every peasant

⁽¹⁰⁾ Edmundo Armenio Correia Lopes: *Cancioneirinho de Foscoa*. Coimbra. 1926.

⁽¹¹⁾ Pedro Fernandes Thomás: *Canções Populares da Beira*. Coimbra. 1923.

could improvise.' It has been supposed that, even if the *cossantes* reflect the 'oriental immobility' of the Arabs, the latter could have done no more than restore to the Portuguese a form which was originally theirs. Any analogy, therefore, which may be found between the folk-songs of Portugal and the 'Arabic' music of the *Cantigas* may equally reasonably be explained by the theory that the foundation of both is to be found in the native music of the Peninsula, perhaps in that 'ululation' to which, according to Silius Africanus, Hannibal's Galicians sang and danced.

The fact is that, although the Portuguese must have sung from all time, folk music in their country, as in most others, is a blend of many currents, native and foreign, popular and cultivated, secular and religious. In the last resort, all art-music is eventually derived from primitive folk-song. But the invention of melody is assuredly one of the most difficult of all the forms of artistic creation. I am persuaded, though many will disagree with me, that the peasant, left to himself, will invent none but the most rudimentary musical phrases. It is only when these melodic germs are restored to him after having been developed, and expanded in a more cultivated environment where there exist professional or semi-professional musicians, that that gradual process of distortion and modification will begin which is the principal contribution of the folk to their own art, and which gives the folk-song both its anonymity and its distinctive national or local character. To my mind, for instance, the lovely songs of the Hebrides are most probably the outcome of a fusion between the simple occupational songs which the folk created unaided, and the more ambitious music which the harpists evolved from these songs in the mediæval courts of Scotland and Ireland, the memory of which is retained only in these remote and conservative islands. A similar process must have taken place continuously in Portugal. Just as the blind guitarists of to-day have popularised, in every corner of rural Portugal, the urban *fados*,⁽¹²⁾ and, within the limit of my own stay in Portugal, the catchy theme-songs of the 'Severa' sound-film, so the *jograis* must have restored to the folk in a more developed form the music which they originally borrowed from it.

RODNEY GALLOP.

(To be continued.)

(12) The *fado*, a genre unique in its blend of sophistication and naiveté, may best be described as the urban folk-song of Lisbon. A full account of it is given in an article by the present author published in the *Musical Quarterly* (New York) for April, 1933.

ENRIQUE GRANADOS (1867-1916)

TWENTY years ago who could have foreseen the neglectful disdain and indifference with which Enrique Granados is to-day so generally treated? Twenty years ago he had recently completed the *Goyescas* and the *Tonadillas*, which to the ears and minds of the discerning seemed suddenly to fulfil the promise shown in the juvenile Spanish dances. He was yet in his forties, and seemed at last to have exorcised the evil genie that had so often misled him into time and talent-wasting labyrinths and mazes, and to have found the true road to his own self-expression.

Then came his tragic death in the torpedoed *Sussex*, which shocked the whole musical world. But alas! in 1916 civilisation was absorbed in wars and bitter destruction, and there was no time for those commemorative festivals which usually focus world attention on the artist's work as a whole. And after the war, there was a new generation of composers clamouring to be heard; to have taken up the threads of the days immediately before the war would have been impossible for a world unable to bear the memory of those golden times. Granados' death came at an unlucky hour for his fame, just as his birth came at the wrong time for his highest development.

But though his bones lie bleaching under the cold tides of our English Channel, in his own country his epitaph is less writ in water than that of many a man whose body is more securely housed and vaulted. For it is a curious fact that the mention of his name to any musician in any part of Spain evokes exactly similar words, with the same spontaneous gesture and the same piercing sigh for all the glory that is lost and for all that might have been: 'Ay! Pobre Granados! Que gracia tenia!'—literally 'what grace he had,' but 'grace' in the ancient sense of being gifted of the gods with all that prodigality of talent, elegance and wit allied with such an abundant easy flow of expression as only southern genius can usually show.

The great disparity between the abiding national love for him and the international neglect which is his present fate is, I think, due to the fact that his own people are better able to understand his achievements in relation to his aims and creative background, and that understanding is the key to a fairer appreciation of his gifts by the outside world.

The truth is that Granados was born with great artistic instincts

and sensitiveness, but in the wrong place and time for the highest development of his natural talent for poetic rhapsody. Catalonia produces poets, painters and musicians of a genuinely lyric feeling in astonishing numbers, but until very recently there have been no means of rigorous training and intelligent harnessing of such potentialities. In Granados' childhood Barcelona was not the cosmopolitan city it is to-day, and had nothing like its present group of intelligent, discriminating musicians (few cities of its size can boast of so many composers and executants of an international standard). Pedrell, even, was more of a spiritual guide to his pupils than a practical teacher, and it is practical schooling of which such men as Granados stand most in need. The general audiences in Catalonia then appear to have been of a low standard of culture—the local standards of proficiency were amateurishly easy to satisfy, and the adulation poured out to the producer of any facile, pleasing music was very dangerous for such a simple, enthusiastic youth as Granados was.

In Paris, whither he went at the age of twenty, illness prevented him from taking the usual course at the Conservatoire where he might have met bolder spirits (he had to take what private lessons he could from Beriot), and unfortunately, it was a stagnant period in the musical world there, where the anæmically fading romanticism was still expiring on her bed of lilies and langour. A little later, and he would have found that corrective tonic which would have strengthened his gifts to greater purposes, as in the case of Albeniz and Falla and the later Spanish composers such as Turina, though Turina has more in common with Granados than the others.

So the young Granados returned to Spain pretty much as he left, still romantic and rhapsodising, still modest in aims and character, and still without sufficient equipment and style to make full use of any influence that might cross his path.

Both French and Spanish writers seem to have made a curious error and speak of the 'creole nonchalance' of style which he is supposed to have inherited from his father's people. No doubt those words are tempting to the Gallic maker of phrases, but I suggest that there is very little foundation for this idea in his works. It is singular that whilst his biographers and appraisers variously mention that his mother was Galicienne(?) Asturienne(?) from Montañesa or Santander (these last two are correct, Santander being in the Montañesa province) they fail to appreciate the probable extent of his mother's influence.

One has only to listen to the women singing in Spain—and they

sing on every possible occasion—to realise how much of a child's musical background must come from his mother's native songs. It would be fascinating to trace how most tales of old Spanish history find their last refuge in a mother's lullabies; where tattered fragments of early Christian legends and mediæval romances, long since evaporated from the minds of all but scholars and recondite 'ologists,' still linger in odd nonsensical phrases, like the meaningless pieces of a long-lost jig-saw puzzle.

To anyone who has made a study of regional folk-music in Spain, it is obvious where most of Granados' musical characteristics have their source. The innate simplicity and modesty of structure, the supple line of melody, the vague moods of nostalgia, the tendency to over-ornamentation, all these are strikingly similar to Montañesa music, which is curiously unlike that of its neighbours. José Subirá happily refers to Granados' elaboration of ornament as being in the true 'estilo plateresco,' and it is an odd fact that the jewels of Spanish plateresque are to be found in Burgos and the regions most accessible to the Montañesa territory.

The outside world, which insatiably and inexorably demands that a Spanish composer shall be realistically 'Spanish' in colour and rhythm, should remember that there are several kinds of Iberian music, and that Andalusianismo is but one of these, the most easy of imitation because of its clear-cut outward idiosyncrasies. Granados was as truly Spanish, and as true to his own self as any of his compatriot musicians. He was certainly one of the first leaders of the national renaissance.

But if the foreigner fails generally to comprehend this, still less does he appreciate the ideals actuating Granados on his return to Spain, where the public taste was in an appalling condition, vitiated on the one hand by the vogue for vapid Tosti-isms in the bourgeois drawing-rooms, and on the other, degraded by the lascivious ballads of the music-halls and less respectable places. Granados set himself to amend this state of things by producing popular music based on the true national styles—as example the Twelve Dances written at the age of twenty-three.

In the little known *Tonadillas* he combined this praiseworthy aim with that other ambition of portraying in music some of the paintings of Goya—not the early Goya under French influence, but the Spanish genius who was both a terrible recording angel of all the brutal bestialities that wars and privation bring to the surface of life and the witty interpreter of all that was most courtly and sprightly in the frivolous round of aristocratic gaieties. Granados, no mean sketcher himself,

had a great enthusiasm for Goya's peculiar originality, and in the *Tonadillas* as well as in the *Goyescas* set himself to evoke the spirits of the departed *Majas* and *majos* (similar to our contemporary 'mashers') in all their romantic settings of *rejas*, patios and warm-scented gardens where the nightingale sings for ever.

The complete success of such an attempt can probably only be fully appreciated by those who have some intimate knowledge of that vanished charm of the early eighteen hundreds, and perhaps these songs will never be fully enjoyed outside his own country. His cunning ear caught the exact tone of the decadent *Scarlattismo*, which after a long reign at court was at that time in a transitional stage, being not yet completely absorbed in the popular idiom. The perfect taste with which he combines a refined aristocratic style with a popular melodic flow and rhythm shows what was latent in his personality. The economy of means employed, the purity and exquisite fineness exhibited in such songs as 'El Mirar de la Maja,' 'La Maja dolorosa,' 'Amor y Odio,' and so on give an impression of true classical tradition. In his operatic works Granados was unfortunate in his choice of librettos, which were usually classical in subject and treated on a scale quite unsuited to his intimate gifts. In spite of the undeniable success of the original productions of such works as *Picarol* (1901), *Gaziel* (1906), *Liliana* (1911), these for the most part remain unpublished. But by far the most important opera is the 'Maria del Carmen' which was hailed as the successor of Bizet's 'Carmen,' and was immensely popular wherever performed. It is significant that the subject was a Spanish one and drew forth Granados' enthusiasm and consequently his best inspiration. Some of the MS. sheets which I have studied contain delicious melodies and there are evidently many impressive and dramatic scenes. It is good news that the committee in Barcelona, headed by Pau Casals, with plans well forward for the erection of a statue to Granados' memory, has also decided to publish some of these neglected works and to have them performed at one of the concerts celebrating the event. Bearing in mind the great appeal of Falla's 'Three Cornered Hat,' I should like to draw the attention of our ballet devisors to the possibility of another Spanish ballet based on the 'Maria del Carmen.' Obviously, there is immense scope for dancers in this work.

To our pianists I would suggest that they should look further than the facile Spanish dances, and that there are parts to *Goyescas* other than the exquisite 'La Maja y el Ruisenor,' whose atmosphere, by the way, is completely lost in the subsequent arrangement for voice and piano. There is also the exhilarating 'Allegro de Concierto'

(a permanently set piece for the diploma of the Madrid Conservatoire), the pounding vitality of whose main theme—Catalan influence here—is well contrasted with the swaying delicacy of the andante. Certainly the work is superficial in places, but the form is sound and the glitter unmistakable. The 'Valses Poeticas,' 'Escenas Poeticas' and 'Escenas Romanticas' are certainly worthy of their titles—a genuine poetic delicacy of atmosphere, softly coloured and sensitive to every mood, hangs over their pages, showing how far his own instinctive good taste had guided him from those earliest 'morceaux de salon.' The easier 'Bocetos' and the 'Cuentos de la Juventud' might well be given an occasional place in our examination lists since they make such a strong appeal to youthful imaginations.

In all his works it will be seen that although a great virtuoso himself, Granados never wrote deliberately to draw attention to technique and barren facility. Though the defects and deficiencies of his music are obvious to all who seek them, within his own range he wrote always with sincerity and directness of spirit, with a small voice but with a clear one.

Of Granados' personal charm little enough seems to be known outside his immediate circle, but on those most competent to judge, fellow artists who knew him intimately, he seems to have made a lasting impression of careless, many-sided genius. I have been given many instances of his complex nature, pessimistic, gay, introspective, expansive, indolent yet at times furiously energetic; his extraordinary sensibility to all emotions, with his great eyes ever ready with tears, and his mouth always alert for jest and laughter. The only consistent vein throughout his contradictory character appears to have been that of utter irresponsibility.

Ignacio Tabuyo, a former operatic star and now leading professor of singing at the Madrid Conservatoire, friend of most of the older Spanish musicians such as Arbós, Albeniz, Granados and Sarasate would talk to me for hours of the times when they were youths together, and Granados was evidently the instigator of most of their pranks. He, Tabuyo, would show me a yellow photograph cracking with age in which Albeniz and Granados, comically clad in exaggerated mountaineering cum tourist outfits complete with feather in hat and knickerbockers, are surrounded by a pile of miscellaneous instruments, flutes, trumpets, guitars, violins, drums, etc. This photograph was taken during one summer season at San Sebastian when a select group of famous men met now and then at a music shop to gossip and make informal concerts. To Granados occurred the brilliant idea that they should form an orchestra in which each member should play an instru-

ment of which he knew nothing. Tabuyo, for instance, would scrape wildly on a famous violinist's fiddle, Albeniz would sputter and splurge with dolorous heavings on some wind instrument, while Granados would play on comb and paper or conduct as he felt inclined. Rehearsals took place in the open patio behind the shop, and, though caution was observed, the fame of this strange orchestra quickly spread, even reaching to the King's ear in his palace, so that Royal enquiry was made as to their progress.

But the cooks and domestic servants domiciled round the patio had other fish to fry, and one day when Granados was putting his dark horses through the paces of a classical symphony, there was a sudden deluge, and the sky, innocent of all clouds, rained rotten fruit, eggs, vegetable peelings and other misplaced matter. Valiantly the orchestra pursued its laborious way in an increasing din of yells and cat-calls, banging of trays and kitchen utensils, but not until Granados gave a final flourish did the players desist, and then he turned and bowed most gravely and ceremoniously to right and left, and all quite imper turbably though his clothes were besmirched and completely ruined.

Another day he idly handed a horn to Albeniz, and exhorting his unsuspecting victim to make the heavens ring, stood quickly to one side and with good reason, since he had filled the instrument with soapy water! 'Ay! Pobre Granados—que gracia tenia!' said Señor Tabuyo wiping his eyes while yet he laughed at such golden memories.

The full extent of his irresponsibility was, as might be expected, more fully gauged by female friends and relations, and it was from Señora Conchita Badia D'Agustí, a pupil of his from her earliest years, that I learned how his generosity was too often imposed upon. People would take up his time for lessons, let the account run on and then plead inability to pay, and go on having lessons thanks to his good nature, whilst all the time he was struggling to bring up a family of six on straitened means. 'Ah well,' he would say, 'the money will come from somewhere—sometime.'

The Granados Academy, by the way, is to-day in the very capable hands of his former pupil, Mr. Frank Marshall, whose father was a Nottingham man.

One midsummer's eve—'la noche de San Juan'—Granados was sitting talking to friends on the pavement outside his home, as is still the custom among humble people who live in a 'piso,' or flat, having no garden or large balcony. Bonfires were crackling and flaring at every main corner of Barcelona as they were in the remotest hamlet throughout the Peninsula on that night of nights. Seized with ambition to have a small fire of their very own, Granados' children began

piling up unwanted rubbish and to set light to it. Granados entered into the fun with high spirits, first with advice and then with active example. The more the flames leaped, the more insatiable he became, running in and out of the house and huzza-ing with every new find, until from unwanted objects he proceeded to seize less dispensable goods, and passing the bounds of all reason began dragging out the most necessary articles of household furniture. He was with great difficulty restrained by his expostulating friends and protested excitedly: 'But they're mine aren't they? Can't I do as I like with my own?'

Another time, being late for a train to an important engagement, he jumped on to a passing tradesman's van shouting 'To the station, to the station. Tell your master Granados commanded you!' The astonished roundsman had no choice but to obey such imperious commands and perched up among the milk-cans Granados was rattled away to the railway station, raising his hat with a grand gesture and bowing loftily to the open-mouthed passers-by, for the Spaniard is usually the last type of man voluntarily to put himself into any position wherein his dignity might be shaken, or rattled!

Only when performing did he assert his true eminence; no one would dare to interrupt him when once he was seated at the piano. Woe to the late-comer then! Once when a certain personage came late to the salon of a wealthy art patron, Granados refused to see who it was, and played on with crashing chords and angry brow, despite the signs and whispers of those near him. For a moment the situation was very awkward—one must remember the rigid conventions of Spanish high circles—but on his suddenly striking a peculiarly lovely vein of improvisation, every consideration but that of music was forgotten, and fascinated by the strains he was conjuring forth everyone forgot the smaller world of etiquette and order.

At the recollections of his improvisations and the spells he had woven round his audiences, people were all struck dumb; 'Witchcraft, witchcraft' somebody muttered at length over and over again.

To a friend to whom he was saying farewell on the eve of that fatal journey to the United States for the production of the ill-advised stage adaptation of his *Goyescas*, he confided that although his head was plentifully sprinkled with grey hairs he was now confidently full of entirely new schemes, and that he was happy, not so much for what he had already done, but because he at last knew what he was capable of doing, and what dreams he was about to realise on his return.

But later in the evening he said, 'Don't tell anyone, but somehow I feel that I won't come back again—my bones will not be laid in

Spain. Pero si Dios quiere—if God wills it,' and with that simple fatalism which so often serves the Spaniard instead of the Northerner's more tortuous philosophy, Granados said farewell to Europe, to be torpedoed on the homeward journey.

The captain of the *Sussex* said that at the moment when they believed it possible to save him, Granados saw his beautiful wife struggling vainly in the water, and freeing himself from his life-belt, with a last superhuman effort managed to reach her; then with their arms about one another they vanished into the blue, calm seas of a sunny afternoon—never to be found again.

Ay! Pobre Granados. Que gracia tenia!

A. L. MASON.

THE VIENNA HOFOPER

THE decay of a once famous and prosperous musical institution must essentially present a saddening spectacle. Such examples are not altogether uncommon in these days; but none could be more calculated to excite feelings of universal and profound regret than the slow, apparently inevitable passing of the historic organisation known as the Vienna Opera. The end may not be just yet. It cannot, however, in the opinion of those who ought to know, be far off. Opera on the grand scale is one of those things that cannot be carried on minus visible means of support.

The accredited representative of a leading English newspaper concluded a recent article with the bald statement: 'Vienna is a dying city.' Another declared that 'except for a few special festivals like those at Vienna and Salzburg, there is no money to spare for opera in the whole of Austria.' And now a well-known music critic, coming out betimes with a lengthy account of the rise and fall of Vienna's most distinguished opera house,⁽¹⁾ selects for his penultimate chapter the significant heading, 'Nicht mehr Hofoper.' He means by that to indicate not merely that the old name has been changed to 'Staatsoper,' but, as he conclusively proves, that the latest regime has been no more successful than its immediate predecessors in saving the institution from its impending fate. Meanwhile its history, as Herr Paul Stefan has related it succinctly and *con amore*, is of such surpassing interest that I propose to follow him through the main episodes of his painstaking retrospect.

We can afford to skip many of the early details, for example, the pre-Monteverdian masques and pasticcios that celebrate the marriage of Kaiser Leopold in the year of the Great Fire of London; the historic equestrian ballet founded on some mythical plot (music by Johann Schmelzer), with the Kaiser himself in the saddle; strange entertainments of Festoper and Schauspiel in wooden theatres in the park at Schönbrunn—two of them burnt to the ground only to be rebuilt and burnt down again. All this happens in the last decades

⁽¹⁾ *Die Wiener Oper; ihre Geschichte von den Anfängen bis in die neueste Zeit.* By Paul Stefan. Augartenverlag Stephan Ssabo, Wien-Leipzig. Pr. RM.3 (linen cover), RM.1.80 (paper).

of the seventeenth century, before the next Kaiser, Josef I, opens a huge theatre with two auditoriums in 1708, on the site of the Redoutensäle, in Vienna itself; to be soon followed by the erection of the Stadt's own 'comedy-house,' next to the Kärntner-Tor; also a spacious, dark, ugly building put up by the Bolognese Peduzzi for performances of Italian opera and comedy, for *baroque* productions with music by Fux and Caldara; clearing the path for the 'Renaissance-Oper' and the new Neapolitan *buffo* school as exemplified by Pergolesi's 'Serva padrona.' With the arrival of Metastasio in 1730, to live permanently in Vienna, a new era is at hand.

The reforms introduced by Metastasio in the design of opera libretti were soon to influence Gluck, whose return to Vienna after his visits to Italy and England was signalled by the production of his new opera, 'Semiramis riconosciuta,' for the inauguration (1748) of a large theatre just built by Lopresti on the site of the old Hofballhaus. This became known as the Burgtheater, and there for several years was performed a varied repertory that included French dramatic pieces and comic operas. For some of the latter Gluck wrote the music, and thereby later found his way to Paris. Under Josef II in 1776, a 'Republic of Artists' was proclaimed, with the Emperor at its head, and for the first time the new combined establishment received its grandiose title of 'Hof-und Nationaltheater.' Thus, together with elements that comprised German stage-plays, serious and comic, the influences of French drama and Italian opera grew dominant in the general scheme, and the foundation of the Vienna Hofoper became an accomplished fact.

But for a time its work was governed by no settled policy or plan. The tastes of the public were as yet unformed; everything was in the nature of experiment. The German Singspiel, transformed and adapted to suit a Viennese environment, enjoyed much popularity; whilst the reforms of Gluck, as embodied in 'Alceste' and 'Paride ed Elena,' were slowly making headway—too slowly, indeed, for the liking of the master. He had his imitators, but still more numerous were his enemies. Only with the advent of Mozart did the new spirit, the real trend of the 'National-Singspiel,' begin definitely to assert itself. His youthful operas gained some attention, and 'Idomeneo,' performed in private, was admired by the dilettanti.

Undeniable success awaited the production in 1782 of 'Die Entführung' at the Burgtheater (as it is still called); while later at the same house came 'Figaro,' sung in Italian, to be followed at two-year intervals by 'Don Giovanni' and 'Così fan tutte.' But these were for the time being purely artistic successes. Mozart's

first genuine triumph with the Viennese public was not achieved until the 'Zauberflöte' was given at the Freihaus-Theater in the Wiedner Vorstadt. That was, of course, in 1791; and the triumph, alas, came too late! Neither did it then reckon among the glories of the Hofoper.

It was the same with 'Fidelio.' At the beginning of the new century there were fourteen theatres in Vienna, and at most of them, if we may trust Herr Stefan, opera of some sort was being performed in response to an ever-increasing demand. The town was alive with famous musicians, poets, *littérateurs* of every type. The competition for new works was growing keen, and in 1805 Beethoven's opera fell to the bid of the Theater an der Wien; in 1814, in its revised form, to the Kärntnertor. Cherubini brought his 'Wasserträger' and 'Medea' to the Hofoper, where Beethoven said he thoroughly enjoyed the latter, while Cherubini refused to express an opinion either way concerning 'Fidelio.' Time went on. At the An der Wien, where Spohr was conductor in 1813-15, his own 'Faust' and operas by Schubert, Méhul, Spontini, Weber ('Abu Hassan' and 'Preziosa'), and by Meyerbeer ('Alimelek') were produced.

The Hofoper, meanwhile, to Schubert's undisguised regret, was 'given over almost wholly to the Italians.' Yet he expressed admiration for Rossini when, after the war, in 1816, a clever Italian company appeared there in 'Tancredi,' the 'Italiana in Algeri,' and 'Otello.' (From the composer of this last opera Schubert refused to 'withhold the acknowledgment of extraordinary genius.') Later on the 'Barbiere' was given at both houses, and thereafter Rossini became all the rage. The climax was reached in 1822, when Rossini himself came to Vienna, staying from April till July with an Italian troupe that included his wife ('die Colbran') and the great Lablache, himself conducting no fewer than five of his operas. During his visit he went to see Beethoven, and (records Stefan) 'on his way out, as he descended the stairs, burst into tears at the thought of so much greatness and helplessness.'

In the same spring Weber was in Vienna to conduct 'Der Freischütz,' where it had been mounted in the previous year; nor was his success eclipsed by Rossini's. Both masters profited by the presence and genius of Henriette Sontag. She was not yet at the height of her fame, but was as wonderful as Agathe (later on, too, Euryanthe) as she was in 'La Donna del Lago.' On the whole, the Viennese still preferred Italian and French to German opera. They went to the Hofoper in goodly numbers for 'Oberon,' for Spohr's 'Faust' and 'Jessonda'; but they crowded it for the new operas of Bellini and Donizetti as these came out in the 'thirties; and they

grew very fond of Auber's 'Stumme von Portici' (otherwise 'Masaniello'), whilst 'Wilhelm Tell' made a sensation. It was a decade rich in novelties—among them Halévy's 'Jüdin,' Meyerbeer's 'Robert' and 'Huguenots,' Adam's 'Postillon de Longjumeau,' Kreutzer's 'Nachtlager,' and Hérold's 'Zampa.' The last-named was actually running at two theatres simultaneously in 1832, when Richard Wagner paid his first visit to the Austrian capital.

Meanwhile the Theater an der Wien was not idle. There Lortzing was conducting and in due time producing his 'Zar und Zimmermann.' There, too, was given 'Les Quatre fils d'Aymon,' a now-forgotten opera by Balfe that had been heard in London and at the Opéra-Comique; likewise a stage version of Berlioz's 'Roméo et Juliette,' the composer being then in Vienna under the auspices of Johann Strauss. But beyond and above everything done here in '45 stood the *début* of Jenny Lind. On the night of her first appearance in 'Norma' the counter-attraction at the Hofoper was the famous dancer Fanny Elssler, and Vienna, we are told, found it hard to choose between the two. Subsequently whenever she sang not a seat was to be had, and, when she paid her return visit in '47, the rush to hear her was such that police and military protection had to be called in. Her great hit that year was made in Meyerbeer's 'L'Etoile du Nord,' her triumph being shared by the composer, whom the critics, carried away by the exuberance of the momentary craze, 'compared [in print] with Goethe and Michelangelo' (*sic*).

After the Revolution of 1848 and during the early years of the reign of Franz Josef, an Italian season became a regular feature at the Hofoper. The city was growing fast and spending more money on first-rate singers. Verdi was coming into fashion; so was Wagner, though for political reasons 'Tannhäuser' was kept back in the 'fifties until 'Lohengrin' had become popular. The Meister did not venture back until 1861, when he superintended a revival of 'Lohengrin' (hearing it performed for the first time) and received a tremendous ovation. Hanslick alone of the critics remained cold and unimpressed, though most of them showed little enthusiasm.

At this period Offenbach was the magnet that drew crowds to the smaller Vorstadt theatres; but a little later the success of Gounod's 'Faust' was to bring many back to the bigger house, where a run on the Verdi operas of the 'middle period' was soon to be followed by a grand production (1866) of Meyerbeer's 'Afrikanerin.' In this Caroline Bettelheim, a highly talented soprano, was the Selika. Pauline Lucca was not to be seen here in her finest rôle till much later.

So we come to the great event of 1869—the opening of the new opera house at the corner of the Kärntner-Strasse, the magnificent building, as we still know it, which had been in course of construction for over six years. The inauguration of this noble structure saw likewise the beginning of a new era in the history of the Hofoper—the era of masterful directors, of illustrious conductors, of world-famous artists, of inspired *régisseurs*, of costly and superb stage productions. For half a century did this notable establishment, containing within its walls a *corps d'élite* that has never been surpassed, if equalled, in the annals of the lyric art, offer its treasures to the admiration of the whole civilised music-loving globe. It offers them still; but with a difference. The story of this epoch, which Herr Paul Stefan has narrated well, must here perforce be compressed into another page or so.

The new house was inaugurated under Direktor Dingelstedt on May 25, 1869. The acoustics of the gorgeous auditorium were not then so perfect as they afterwards became. The opera was 'Don Giovanni,' with the celebrated Beck in the title-rôle, Rokitansky as Leporello, and Proch (of the 'Variations') in the conductor's chair. The orchestra numbered a hundred and eleven—twenty-six more than Paris; about fifty more than Covent Garden of that date. But after the *première* the attendance became poor, and better houses were attracted by the 'Zauberflöte' and two new glittering ballets, 'Sardanapalus' and 'Flick and Flock,' both subsequently done in London at the Alhambra. The initial repertory was further representative of all the favourite schools, from Gluck and Beethoven down to Auber and Flotow. A wonderful ensemble was headed by the then popular dramatic soprano, Luise Dustmann, a gifted singer and splendid Donna Anna, who left the stage in 1875.

The line of great director-conductors at the Hofoper began in 1869 with Johann Herbeck—the 'incomparable,' as Berlioz designated him—the man who first discovered the MS. of Schubert's 'Unfinished' symphony. Hanslick admired him intensely, in spite of Herbeck's partiality for Wagner, which was quickly demonstrated by the first production in Vienna of 'Die Meistersinger.' The master protested against the numerous 'cuts,' but without avail; the opera was overlong, and Beck, the Hans Sachs, refused to follow the example of the 'Müncheners' by singing after eleven o'clock. But, all in all, it was said to have been a remarkably fine performance.

Besides, Herbeck had brought a new spirit into the place. He dismissed the *claque*. As soon as he was able, he augmented the orchestra. He marked a new departure by personally supervising the

stage business and the *mise en scène* generally. He was indefatigable. In '71 he added nine operas to the repertory, including for the first time in Vienna 'Rienzi' and 'Der Fliegende Holländer.' The real ships with their huge flapping sails made foreign visitors open their eyes wide with astonishment. A year later Patti came for a 'starring' visit; Niemann appeared in 'Lohengrin'; and Wagner, tearing himself away from Triebischen, was so delighted with everything that he promised Herbeck 'Die Walküre' at Bayreuth. It was Herbeck who gave the Hofoper 'Aida' (with Materna as Amneris), 'Hamlet' (with Ilma di Murska as Ophelia), Goetz's 'Taming of the Shrew,' and Goldmarck's 'Königin von Saba'; also, for the first time, Pauline Lucea. In '75 he resigned; two years later he died.

His successor, Franz Jauner, was less gifted but a better manager. Under him the receipts improved, the State subvention was increased, and, best of all, he was allowed to engage Hans Richter, who began by reducing the cuts in the 'Meistersinger' to practically nil, and quickly won golden opinions. When Wagner came to conduct his concerts for the Bayreuth fund he was promised royalties on 'Lohengrin' and 'Tannhäuser' (hitherto refused), and thereupon superintended the re-staging of both operas, while Richter completed the transformation. The effect on works and public alike was electrical; but Wagner soon departed, to return no more, taking with him to Bayreuth Hans Richter, Materna, Scaria, and several members of the orchestra.

The artists returned, nevertheless, when wanted, after the inaugural Festspiel was over. For Jauner was anxious to mount 'Die Walküre' forthwith (with Scaria and Materna in their original parts) and to follow it up with the whole of the 'Ring' as quickly as practicable. It took him three seasons, however (1877-79) to complete the cycle, and, thanks to Richter's persuasion, Wagner himself consented to allow the heavy cuts in 'Götterdämmerung' ('they are inevitable,' he said, 'in a répertoire-theatre'), including the whole of the Norn and the Waltraute scenes! Thus under Jauner the Wagner cult and the fame of Richter rose to their apogee. Yet the Viennese were not allowed to neglect their beloved Mozart. In 1880 Jauner ended his directorship with a wonderful *zyklus* that included no fewer than seven of Mozart's operas, among them 'Idomeneo' and 'La Clemenza di Tito,' and winding up with the Requiem.

The sixteen years' reign of Wilhelm Jahn (1881-97) was honourable in that it saw no falling-off from the high standard of artistic excellence previously attained. To dwell upon its activities here would occupy too much space. New operas and new singers galore; constant advance

in the technique of scenic lighting and stage production generally; a marvellous perfection of ensemble; above all, an orchestra stamped with the supreme hall-mark of Hans Richter's creation—such was the tale of this busy régime, the nature of the unsurpassable legacy that was to await the coming of the greatest master of them all. The master in question was Gustav Mahler; and he began with 'Lohengrin.' Paul Stefan describes it as '*the sensation of the dead Hofoperispielzeit.*'

Mahler's was the right mentality for the moment and for the task. Five years before, in London (1892), the present writer had seen him give proof of his ability to perform miracles with second-rate executive material. Imagine what that meticulous mind and tireless arm must have been capable of accomplishing with an organisation such as has just been described. To begin with, a 'spring-cleaning' such as had never before been experienced at the Hofoper or anywhere else. Not so many more rehearsals, but much longer ones. For the first time a conductor in complete control of stage as well as orchestra, and, better still, a conductor with clever, subtle, original ideas of his own. Little wonder that the superlatives written about these ideal performances aroused the envy of Bayreuth, of Berlin, of Munich and Dresden. It was by far the most glorious decade in the history of the institution that had become Vienna's pride. One would rather not dwell on the intrigues that led to Mahler's departure in 1907. His dignified farewell manifesto may be read in the pages of Stefan's book. After that only one word remained to be written—'Ichabod!'

The achievements of Felix von Weingartner and other conductors of conspicuous talent who came after Mahler belong more or less to contemporary history and do not require comment in this article. They are not forgotten, however, nor are they ignored in the pages from which quotation has been made. Therein will be found due acknowledgment of the good work done by Bruno Walter, Richard Strauss, Franz Schalk, Hugo Reichenberger, Fitelberg, Reichwein, and other pre-war conductors. Most of these were engaged during the directorate of the late Hans Gregor, the talkative 'business man' from the Berlin Komische Oper, whose unimaginative period of management Stefan does not hesitate to criticise in the strongest terms. In his view it marked the beginning of the *decensus Averno*—if descent there really be.

For he closes on a more hopeful, even more cheerful note than one might be led to expect. He recognises ability as well as youthful enthusiasm in the present director, Clemens Krauss, who has laboured zealously for nearly four years with restricted means and under every

economic disadvantage. At a moment when the affairs of Central Europe are once more in the melting-pot who knows what may happen? Vienna may not, after all, be a 'dying city,' and there may yet be a future for its much-admired, much-loved Hofoper.

HERMAN KLEIN.

CAROLS⁽¹⁾

THERE is little likelihood now of sufficient evidence ever turning up to assist a definite understanding of the origin of carols. That will not prevent the formulation of theories by the dozen, but there is again as little chance of any single one receiving general acceptance as there is in the Homeric question. These two new books, approaching the question of origin from different evidences, in so far as they come to any conclusion, come to diametrically opposite ones. That must be a matter of disappointment for those who were still hoping for some sort of certainty, but a perusal of Dr. de Smit's work, which passes in review the bewildering conflict of opinion in his predecessors, should prove a final discouragement to them. It is a University thesis, examining not only the origins of French carols but the whole exchange of influences up to the nineteenth century that went to the making of *Chansons Populaires*. For illustration he includes some fifty texts and melodies from the thirteenth to the nineteenth century, examining each in critical and bibliographical detail. One chapter is devoted to an examination, with almost Teutonic exactitude, of the parts played by the various characters in the Christmas story, an investigation that is not without its humours, but less relevant, except for the comparison which it provokes with the mystery play and with mediæval pictorial art. The book is filled with a mass of bibliographical references, and invaluable from that point of view alone.

Mr. Reed's book hardly touches on musical questions. Its core is a complete and very useful reprint of Kele's *Christmas Carols*, undated, but coming probably from early in the second quarter of the sixteenth century. It contains only the text of the carols, but is one of the earliest and fullest printed collections. A number of leaves from other collections, including the 'Boar's Head' from Wynkyn de Worde's *Christmas Carolles newly enprinted* (1521), are also included and bibliographically examined by Mr. Reed, who also contri-

(1) *Christmas Carols of the Sixteenth Century* (including Kele's *Christmas Carolles newly Imprynted* reproduced in facsimile from the Copy in the Huntington Library). Edited by Edward Bliss Reed, Harvard University Press, 1932. \$4.00.

Les Noëls et la Tradition Populaire. Par J. R. H. de Smit, D. ès L. H. J. Paris, Amsterdam, 1932. Fl. 5.90.

butes an introduction on the subject of carols in their earliest stages. He inclines to reject the conclusion which Chambers and Sidgwick came to, in one of the most thorough examinations of the subject ever made, that English Christmas carols originated in an attempt on the part of the Church to adapt for its own uses the secular, almost pagan dance-songs (from which the word ' carol ' derives) which it had failed to abolish. There can be no doubt—it is an occasion when, for once, the evidence is very full—that the Church did make some such concession, but whether carols originated out of it is another matter. They might have been the result of a subsequent reverse process, but the probabilities of chronology do suggest that Chambers and Sidgwick are correct. Mr. Reed, though, supposing with some reason that English carols developed in the same way as French Noëls, and noting that none of the many French critics have suggested a similar development of the Noël from the dance, concludes that ' there was no question of sanctifying profane song for pious uses ; it was rather the opposite process—in the Noëls and carols, songs of the Church were secularized ' ; and thus ' neither noël nor carol, as a class, belongs to folk song, for both came down to the folk from a higher level in society—from educated men, from clerics. . . . The folk took them over and made them their own with an enthusiasm that brought this *genre* to a popularity which to-day we hardly realize. '

We believe that few French critics would accept so sweeping a conclusion, and probably none in England. He has the support, though, of Closson in his *Chansons populaires des provinces belges*, and of several Germans cited by Dr. de Smidt. Naumann⁽²⁾ says ' Volkslied bedeutet ein gesungenes Lied aus höheren Sphären,' and Tappert,⁽³⁾ ' Das Volk kann gar nicht komponieren ; . . . es schafft niemals, es wählt.' It is surely too easy a solution and easily refuted by the certain evidence of such purely folk-cultures as the Hebridean and others far too remote from civilisation to have access to its influences. One might go further and ask by what means the arts ever came into being if the folk is only capable of selecting what already exists. There are, of course, certain clear cases where the folk has adapted an ecclesiastical tune. No. 7, for example, in Dr. de Smidt's texts is the plain-song melody *Creator alme siderum*, one of the most ancient tunes known, he says, which has been put into a 6/4 rhythm and supplied with French words some time during the sixteenth century. It is curious then to find Mr. Reed saying of early church songs ' The music was popular in its character, for the monotony of recitative and

⁽²⁾ *Grundzüge der deutschen Volkskunde*.

⁽³⁾ *Wandernde Melodien*.

the austerity of Gregorian melody had given place to melodies and airs that were often graceful and charming,' for he is speaking of a period when the sense of key was still quite undeveloped, and where, if it is to be allowed that popular music owes the Church anything, it is precisely the heritage of the Gregorian. Its subsequent transition into modern melody is hopelessly uncertain, as indeed is the whole evolution of harmonic music. We would merely suggest at present that insufficient attention has hitherto been paid to the influence of primitive local musical instruments, used for the accompaniment of the voice, on local folk-music. It is obviously easier for unskilled simple players to play certain groups of harmonies on certain instruments, and others on others—one can watch the Bavarian peasant choosing the easiest way in any village inn to-day—and this can even go so far as to influence the line of the melody. Dr. de Smidt does not anywhere comment on this influence which is particularly noticeable in early French music, and is largely responsible for its distinctive character.

Mr. Reed's prejudice against the Gregorian may be understandably due to the vogue which was given it by the papal edict 'Motu Proprio' proclaimed by Pius X in 1903 according to which it was to be considered the original and enduring basis of all religious music; as a result of which devoted commentators, including Vincent d'Indy, have been at pains, during a whole generation, to prove what the edict had proclaimed. That undoubtedly upset the whole balance of investigation and may continue to do so by the reaction against it, though Dr. de Smidt has done something towards restoring the balance. His prevalent feeling is that throughout the centuries the Church has been again and again compelled to acknowledge the use of popular music. The subject interests him from the sociological point of view more than from the simply aesthetic. A most amusing example from the nineteenth century vividly illustrates the whole affair. The following is a programme for Mass in the Eglise de Saint Matthieu, December 28th, 1856:—

La musique de l'ancienne garde nationale y exécutera les morceaux suivants: Entrée de la Messe:—Marche expressive, par M. Jules Briant—Offertoire:—Ouverture des *Sabots de la Marquise*, arrangée par le même—Elévation:—Duo de *Château de la Barbe bleue*, arrangée par le même—Post Communion:—*Les dames de Versailles*, de *Manon Lescaut*, arrangées par le même—Sortie:—Fantaisie sur la ronde de la *Fauchonette* par le même⁽⁴⁾.

One might complete this by drawing attention to the delight which

(4) Quoted from Félix Clément, *Histoire Générale de la Musique Religieuse*, 1861.

the operatic stage has always taken in the 'picturesqueness' of the church, or religious establishments, as a setting for its stories.⁽⁵⁾ One is led, with the help of Dr. de Smidt, to the conclusion that, in their claim to the arts, 'sacred' and 'profane' have never really been set in opposition to each other at all, but that each have agreed mutually to draw from a common source, art; that music is a commonwealth upon whose territory both meet; and that accordingly when we discover one tune serving in the ale-house as well as the church there is little point in searching for its origin, but that we should rather deduce from it how the different sides of a culture are parts of a whole.

In fact when we return to the subject of carols and their origin we shall find that the real issue is not between sacred and profane, but between sophistication and simplicity. How far then shall we be able to claim for them a purely folk origin, or how far must they be considered as the crumbs from the rich man's table? Sir Richard Terry in the Preface to his own *Twelve Christmas Carols* (1912) writes:—

A tune can only be termed a carol the nearer it approximates to the folk-song type and the further it departs from the hymn-tune.

That remark, simple as it is, does much to clear the ground. Dr. de Smidt writes that

up till the sixteenth century there is no specific difference in the quality of sacred and profane music.

Is not that true again in the nineteenth century? We shall never be able to recognise a 'carol' by separating sacred from profane. Its only stamp is the quality of its simplicity, and it would be merely perverse not to allow simplicity a simple origin. In his extremely interesting chapter on the connection of carols with canticles and popular songs, Dr. de Smidt, after reviewing every sort of opinion and possibility, and granting, as is inevitable, that there are boundless different ways by which these songs come into being, concludes by assuming that, independent of what it may borrow from towns or from learning, if it chooses, the folk has its own original power of invention. What then does folk-art actually amount to, and how is it made? 'Collective composition,' which it always seems to imply, must be a clumsy business. But if an individual has been at work, why is he anonymous? If a single man made the thing, why do we still call it a 'folk' composition? Yet reason and all the authorities point to the single man, whose 'impersonality' nevertheless remains.

(5) e.g., Meistersinger. Trovatore. *Forza del Destino*. *Tosca*, etc.

For, as Dr. de Smidt suggests, that impersonality consists simply in the utter lack of every personal sentiment. He writes not as himself but as one of many. He feels a community in himself. After all is not that absence of personal sentiment, that complete detachment, just what distinguishes the works of the man called Homer from those of the man whom we know was Virgil?

PETER BURRA.

POPULAR MUSIC

I WENT into a grocer's shop the other day, and after having obtained what I required, I remarked to the woman who served me upon the sound of a somewhat full-bodied piano that I could hear distantly from above. I asked her if it were a radio or a gramophone.

' Oh no,' she replied, ' only my two kiddies playing a duet. They're always banging away at something. That's Schubert's " Marche Militaire " isn't it? '

I said that it was, and commented upon the excellence of their performance. I next had occasion to visit a secondhand bookshop, and amongst other things, the proprietor dropped the following remarkable statement :—

' I listened to a Chaconne by Bach for violin alone the other evening on the wireless. I hardly think you can call it great music, for it lacks emotion.'

A few minutes later I went into a farmhouse and saw a copy of Haydn's ' Creation ' on the table. I was told that the local choral society was performing it.

These three things happened on the same day in a small town of six thousand inhabitants in Cornwall, where as many as seven hundred men are out of work and ' on the dole.' I have mentioned this because it seems to me that it is time some people ceased referring to England as an unmusical nation, and woke up to the fact that it is quite unnecessary for England to cry to the Continent to sing us the songs of Zion; we are quite capable of singing our own songs.

It is therefore peculiarly pertinent, at a time when good music is being disseminated in most homes in the country, to ask the questions : What is popular music? Why is it popular? Is popular music good?

Dealing with the first of these questions, I think it can be said that popular music is music which can be retained clearly in the mind, and that implies naturally the necessity for a memorable tune. It is a strange fact that most people whistle when they are happy; if they do not whistle, they hum. This fact should dispel at once the illusion that music is not as inherent in the average complete human person as rhythm and movement. Errand boys whistle and street children dance to a barrel organ. We shall never know how

far this music in them might be carried if it were developed at an early stage in their careers. But the fact that the melodic instinct is present can never be denied.

The sort of music therefore that the great majority of people love is music 'with a tune.' Many of them are unconsciously whistling Schubert, Brahms or Mozart that has been transmogrified into modern dance music. A great many national, traditional and ecclesiastic tunes have become the peculiar property of English people. 'The Londonderry Air,' 'John Peel,' 'Drink to me only,' 'Auld Lang Syne,' the Old Hundredth—these are tunes that require no dressing of harmony; somehow they have stood the test of time and will probably last as long as music lasts. (In passing, is it not high time that further dressing of the 'Londonderry Air' were made a criminal offence?)

Then there are the familiar tunes of the great composers. Some of the songs of Schubert and Schumann; some movements from the piano sonatas of Beethoven; the air on the G string, by which many people realise the existence of Bach; a great deal of Handel's 'Messiah' and the oratorios of Mendelssohn and others; the tunes of the smaller lyricists—Grieg, Sullivan, Gounod, Bizet, Puccini. All these composers have given us tunes that have entered into the lives of the people as strongly as the traditional airs whose composers we do not know.

So far we have been dealing with melodies that are avowedly beyond criticism; melodies that remain with the 'Ode to a nightingale,' the *Mona Lisa*, and *Mr. Pickwick*. But there is another very real factor to be reckoned with in any definition of popular music. That is the factor of association.

There are very few people who do not retain the dear sentimentalities of their younger days, and although cultured musicians may argue very hotly about the value of much popular music, it would no doubt be found that they concealed a slumbering love for some piece of music that their better judgment told them was unworthy. Like the professor of literature who was discovered late one night reading the *Sexton Blake Library*.

I know a woman whose musical taste is impeccable. Yet she admits that her favourite piece of music is the Creed from Stainer's Communion Service in A. It is forever linked in her mind with a cathedral where her father once sang, and Stainer in A has become for her an Easter Day of twenty years ago. A man would be both foolish and discourteous who attempted to prove to her that most of Stainer's music is meretricious.

I myself can never hear Mendelssohn's 'Spring Song' or Chaykovski's 'Chanson Triste' without being carried 'over the years' to a time when, for some reason, everybody was playing these two pieces at school. (There was also a waltz by one, Auguste Durand, a composer I cannot place.) I believe that according to the canons of modern taste, a great deal of Mendelssohn and Chaykovski has been relegated to a dust-heap with kid gloves and silk hats, but this does not warp my intense love for these two pieces.

Examine such a tune as 'Rock of ages cleft for me.' It can only have remained popular through the associative element, for there was never a tune, I suppose, that lacked so consummately all the qualities that go to make pure melody. Examine 'Jesu, Lover of my soul.' It is not a bad tune, but the element of association contributes more to the common love of this tune than anything else.

I see no reason why we should deny to anybody the old sentiments and reminiscences of their early days. Dreams in the firelight are the common heritage of all, and some tunes and poems, despite their meagreness, belong as much to us as the old rocking-horse upstairs that we shall never rock again, or a Christmas card sent to us thirty years ago by a friend who is dead.

In a great many churches to-day this grave mistake is being made. Vicars and organists, zealous for a new and more diatonic music, ardent for a return to archaic modes and manners, stealthily rob their congregations of all that has been dear to them. It is not only tactless and ill-mannered, it is brutal. It is quite clear that the Church does require a scouring of its songs, but divorcing 'Jesu, Lover of my soul' from Dykes and wedding it to 'Aberystwyth' is not the correct way to set about it. I ask any zealous young organist to place himself in the position of Mrs. Canticle, who has frequented St. Abracadabra's for thirty years, and has obtained a great deal of happiness from the Dykes tune. Can he imagine her dismay when she arrives one Sunday to find her beloved words sung to 'Aberystwyth'? (And, in passing, is 'Aberystwyth' a much better tune than the Dykes?) However bad the tune may appear to be to those who are musically 'educated'—too often, alas, at the expense of much else—no attempt should ever be made to divorce it from its words. New tunes must be brought in to new words, and if Dykes three times a year is a way to bring happiness to Mrs. Canticle, then it is a very easy way and one that we should be churlish to refuse. In all such matters we must become, as Sir Walford Davies has constantly reminded us, more neighbourly, and for heaven's sake let us remember that 'preciousness' is no more than a very maudlin form of senti-

mentality. The organist of St. Abracadabra's must look forward to the day when he will cling somewhat pathetically and certainly stubbornly to his 'Aberystwyth' amidst the emancipations of the latest musical expression. What has to be remembered in these days is the fact that there are no fashions in art. It is either good, bad or indifferent.

What, then, is popular music? I think it can be simply answered that it is music that contains a memorable tune or that is linked in the listener's mind with some association of past events.

And we have now to give a reason for its popularity. There is obviously only one reason—because it is easily grasped. Unless people make a study of music they have no time to trace the intricacies of a symphony or a fugue. How can this be expected? Had that childish song been developed, a different result might have obtained. If music in schools were recognised as a definite part of cultural training instead of being regarded as an 'extra,' we might now have a race that knows why and what it whistles. I think it is time it were realised that music is as definite a contribution to a complete life as Latin or Greek or mathematics. Why it is considered necessary to cram a child with Shakespear and deny him Bach is something I cannot understand. It is surely a mental misdemeanour to know Shakespear and remain ignorant of Byrd, but perhaps the more wide view that educational specialists are taking will set this matter right, and a man may yet be considered a fool who spoke or wrote of the 'Sanctus from Bach's Passion.' (Incredible as it must seem, I have actually seen a reference to that interesting work in the book of a celebrated novelist of our times. But more remarkable than this is the fact that critics, even more celebrated than the novelist, failed to mention the solecism.)

As it is, people must take the easiest path to music and live on melody alone. But if they wish to be musicians to whom music is more than notes, they will realise that man cannot live on melody alone. A great deal of Bach, Beethoven, Brahms, nearly all modern composers, will remain closed to them. The joy they get from music is purely sensuous; they do not experience that more subtle and enduring joy of the spirit that is born, for example, with most of Bach's music. They have not time to gain the little technical knowledge necessary to approach and understand the greater composers. The glorious vulgarities will, of course, always remain for them; as in literature there will always be Dickens but rarely Meredith.

So for the time being, at any rate, pure song holds its own above

the rarer tapestries. It is pleasant to look forward to a day when the Well Tempered Clavichord of Bach will be considered as necessary to a finished career as the ability to drive a Bentley car. It surely is rather an absurd state of affairs when a man can be damned socially for calling hounds 'dogs' yet can maintain his position after having made a reference to the 'Sanctus from the Passion.'

And of the associative element, nothing need be said. We all love our rocking-horses and Christmas cards, or if we do not there is something very seriously wrong with us.

Finally, we have to decide whether popular music is good, and if we reverse the question we can undoubtedly say 'yes' for the answer. Good music, so long as it is placed consistently before the public, is always popular. But how can a new symphony be expected to make its way with one or two performances? What would be the position of the greatest play if it were only given two or three times a year? That is, at present I believe, the great disadvantage of music. A play can be seen several times; pictures are in the galleries for us to see whenever we like; sonnets are two a penny. But music has often to be seized whenever we get the chance and this is the reason, I believe, why modern composers are not common knowledge as are modern writers. The plainest of plain men has heard of Galsworthy, Shaw, or Wells; but Vaughan Williams, Holst or Delius are only names that he occasionally sees in his newspaper. It is to be hoped that broadcast concerts will do much to give music a fairer balance. As it is, we are too eager to cry about the stupidity of the average listener, when in point of fact we barely allow him a chance to arrive at a decision. We give him Schönberg once and expect him to like it. It is analogous to hurling a child into a rough sea and expecting him to swim to shore. Is it to be supposed that the average man cared for Beethoven's 'Ninth' when it was first performed? (Yes. We know all about the applause on that great occasion, but concert audiences always applaud. It is absolutely meaningless.) If the Schönberg is intrinsically of value and an expression of thought that could only be expressed in music, and if it is presented often enough, there is no doubt that people would come to like it. But you cannot fling Schönberg into the air, and cry, 'Here! This is good stuff!' And then snatch it back before anybody has had time to consider the shape of it.

But is popular music good? I am afraid we are bound to say that much of it is not, and I am certain this is only because people come more into contact with bad music than with good. Who could

fail to be influenced by third rate stuff, when, for example, in many restaurants we are compelled to eat our food to it?

There was once a servant girl who read eagerly the novels of Mrs. Henry Wood that she found in an attic. But one day she came across *Wuthering Heights* and it is said from that day she never read Mrs. Henry Wood again. Furthermore, she went to her newsagent and cancelled her order for *Dolly's Weekly*.

That a good tune will triumph over a bad one has been proved often enough. Take a number of Cockney choirboys and play to them one of the old Rouen melodies and a more salacious tit-bit from *Hymns Ancient and Modern* or *English Hymnal*. Ask them which they like better, and provided that the salacious tit-bit is not blended with the associative element, they will invariably vote for the Rouen melody.

So although we have reluctantly to admit that much popular music is worthless, we are encouraged by the fact that fools have merely stepped in where angels feared to tread. With the increased effort that is universally being made to foster the great art of music, the day may be near when the plain man will not consider he is educated until he is able, as Sir Henry Hadow has said, to read his Beethoven with his feet on the hob. At any rate, in those empyrean days we shall have banished forever that adventurous and impudent Sanctus from the pages of the *Passion*.

Meanwhile, there is always the happy thought that Schubert, Bach and Haydn are almost as important in Cornwall as tinned fruits, secondhand books, and the price of a bull. And with such a thought, I really do not think there is much need to worry about the future of music in England.

FRANK E. BAKER.

VILLAGE MUSIC

UNTIL quite recent years, such musical life as existed in our villages depended almost entirely on local talent, which was usually of rather a low standard. Good concerts were seldom heard out of London or the larger cities, and country folk, unless they were wealthy or exceptionally enterprising, never heard operas or big orchestral works. The ordinary villager had to thrive on a diet of sentimental ballads, piano duets by second-rate composers, hymn-tunes, and organ voluntaries, with occasional gramophonic distortions of Italian opera.

Small wonder that with this limited scope village taste was not all that it might be; but the advent of wireless, and the growing popularity of musical festivals has done much to broaden the musical outlook of the countryside.

Musical festivals have been a great stimulus to village music. It is not only the competitive element introduced by them that is so useful—though this, like all other human instincts, is not to be discounted—but, more important, is the linking of kindred interests and enthusiasm, and the opportunities for comparison in methods and results.

Villages are necessarily somewhat self-centred communities, and inclined to be conservative in their ideas. It is natural, therefore, that with no outside standards by which to measure progress, musical activity and interest become stagnant. Here the festivals do really good work, in providing a meeting place, where ideas are exchanged, comparisons and friendly criticism invited, and progressive enthusiasm encouraged.

Here, choirs that have heard no choral singing but their own discover that there is more than one way of performing a work. Solo singers and players, too modest, or too assertive, find their true level, and string-players have opportunities for ensemble which they cannot get elsewhere.

As a result of these encouragements many quite small villages now have flourishing choral societies, and some have also string orchestras, which are well attended, often at great sacrifice of time and comfort.

Wireless, though it has been blamed for much in the musical world, has done something to raise the standard of taste in villages. One now quite often hears snatches of Schubert, Mozart, and (at least

on one occasion) Bach, hummed over work or whistled from bicycles, where in the past the latest jazz or music hall tune was the order of the day. Mere fragments, that have caught the ear, probably quite apart from their context, during a broadcast performance, but nevertheless proving that serious music, given the opportunity (as it now is) of a general and frequent hearing, will hold its own in popular favour.

Not only has wireless helped to introduce better music to village listeners, but it has raised the standard of amateur performances. Audiences now expect something more than the sloppy, indifferently performed programmes that used to be offered, and, on the whole, they do get a higher type of music and better performances, but very much more might be done in this direction, if performers received more guidance and encouragement.

Not long ago, a programme was broadcast by the British Folk Dance Society, in which folk dance enthusiasts were invited to meet at their various centres all over the country, and dance to music played at headquarters in London. Intervals between the dances were used for explanatory criticism by an expert. Similar demonstrations of contract and auction bridge have been given from time to time.

If something of this sort could be done to encourage madrigal singers and string players, or church choirs—a talk possibly, on some work announced beforehand, and illustrated by a good professional choir or string quartet, broadcast at a time when groups of amateurs could meet to rehearse and discuss the suggestions made at the actual time of demonstration—it would be enthusiastically received. Amateurs, both listeners and performers, are as the life-blood of the musical world, of vital importance, and anything done in their interest will in the end further the cause of music.

OWEN WINDSOR.

REGISTER OF BOOKS ON MUSIC

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REVIEWS OF BOOKS

El Coder Musical de Las Huelgas (Musica a veus dels segles xiii-xiv).
Introduccio, Facsimil i Transcripcio, por Higin Anglés (Prev.).
Barcelona. 1931. 300 pesetas.

In the Premier Nunnery of Castile, that called 'Las Huelgas,' near Burgos, there has long lain, little heeded, a choir-book written for the nuns in the middle of the sixteenth century. It is a fine volume, of 168 ff., well executed and well preserved, though a few leaves are lost and the end of the volume is now misbound. As part of an elaborate project for the publication of the great monuments of medieval Spanish music, Señor Higin Anglés has brought out for the 'Biblioteca de Catalunya,' as No. VI of its publications, a facsimile of this MS., together with a volume of Introduction, and a third volume of Transcription. These three noble quarto volumes reflect great credit on the editor and all concerned. The MS. is worthy to be treated by a master hand and on such a scale of magnificence. Indeed it is difficult to express duly the importance of the task undertaken, and the excellence of the execution thereof.

A bald outline of the contents of the introductory parts will give an idea of the scope of the work.

First there is a sketch of the history of music in Spain from the sixth to the fourteenth century (pp. 4-58), ending with a descriptive list of a score of MSS. of Spanish polyphonic music that have survived, chiefly in Spain itself.

The technical description of the Huelgas MS. forms part of the forty-four pages prefixed to the second volume (the facsimile), where it is preceded by an account of the Nunnery of Las Huelgas (pp. i-xii) and succeeded by an elaborate table of contents of the MS. (pp. xii-xxii). A glance at this table shows the structure of the music-book to be as follows:—(A) Four quires containing tropes or organa, i.e., liturgical texts, are followed by (B) five containing 31 proses, (C) five containing mainly 58 motets. Lastly comes (D) the collection of 32 'conductus,' to which are added a few supplementary tropes or parts of the Ordinary of the Mass, especially the 'Benedicamus.' With these contents before us, we turn back to continue our description of the introductory volume. The bulk of it is taken up by a methodical commentary on the music, arranged according to the four sections (A-D) into which it is divided. To each section the editor prefixes a general commentary, which is followed by a detailed commentary on each of the contents in turn. When it is further added that there is a bibliography of 18 pp., besides full indexes, it will be evident how completely the editor's task has been accomplished.

In the detailed commentaries there is given an amazing collection of references to all the materials, MS. or printed, musical or literary, bearing upon each composition. This the specialist will find invaluable.

To the general reader the four sections of *general commentary* will be more attractive. Hitherto a great part of the work which has been done on these subjects has been described, and entombed, in various periodicals. Ludwig's great 'Repertorium' is the best starting-point; but it is unattractive in form and style; and it remains unfinished. His colleagues and disciples have more recently made great contributions to the subject; and the French School of students, which may be grouped round the name of P. Aubry, has done the like. But there was much need of synthesis, and the bringing together, in permanent and accessible form, of the results of all these scattered labours. Now the four sections of *general commentary* on the four classes of music, which Anglés has provided here, go a long way towards such a synthetical summary of what has been done sporadically. One could wish that there was a chance that such a summary could become available by translation to students who may find the original in the Catalan tongue troublesome or even prohibitive.

Contemplating this old choir-book (or collection of choir-books) still, after some six hundred years, resting in the nunnery of its origin, one is tempted to try and reconstruct the circumstances of its origin. What music will the nuns include? How far do they plan it for their own execution, or how far for a professional choir, or how far for a combination of their own voices with those of their chaplains? There is a century and a half of music to draw upon. They go back to Pérotin and take a good deal from the great Parisian School of the early thirteenth century; but not very many of the more elaborate specimens of organa are included. The Parisian books are more drawn upon for the conductus type of composition than for organa. We note also that the settings of the Ordinary of the Mass are far more numerous than those drawn from the Proper of the Season or of the Saints. Inevitably these early compositions have been edited, for much progress has been made since the *Ars nova* came in. They survive here as works of Tallis or Byrd survive in Boyce's *Cathedral Music*.

The motets are markedly religious for the most part. They are devoted to Christmas, the cult of the Blessed Virgin Mary, and of the Holy Sacrament; and only to a small extent are drawn from the moral or satirical poems, such as those of Philip de Greyia, or the *Carmina Burana*. Cistercian discipline has excluded the greater part of that worldly or even scandalous invasion that beset church music in the thirteenth century.

Among the proses, there is little that survives of the older type of rhythmical sequences: the greater number of them belong to the later type, metrical and rhyming, of which Adam of St. Victor is the hero. Many are intended for the cult of the Blessed Virgin, a few for the great festivals—Annunciation, Circumcision, Easter, Trinity, Corpus Christi. Some small provision is made for the Common of Saints; there are a few for individual Saints' Days—St. Paul, St. John Baptist, St. Mary Magdalene, All Saints and St. Katharine. Two-thirds of the whole group of proses are only for a single voice, and one third for two voices.

In short this type of composition was not being greatly favoured at Las Huelgas. The reason may be musical rather than liturgical. Probably motets for three voices were found more attractive, whether single or double (that is, with separate words for the middle voice):

and the bulk of the collection is of that order. There is only one which is in four parts, and only half as many are in two parts as in three.

The conductus type, being a composition not based on a tenor, does not as a rule rise above two-part harmony, and is often for one voice only. Yet here an unusually large number of these is included. Most of them seem to be of Parisian origin. But here, too, as throughout the collection, there is also a good deal which is of peninsular origin. At the end of this section, among the one-voice conductuses is a group of the Morality poems, followed by four topical songs, 169-172. They are Laments for Alfonso VIII, founder of the nunnery (†1214), for war victims, for Maria Gonzalez, Abbess in the middle of the fourteenth century, and for Sancho III (†1158). One may see from this how local and literary interest made the conductus popular, as well as its musical attractiveness.

The greater part of the book seems to be written by one scribe, except the final pages, where later hands appear on those pages which are misarranged and otherwise are puzzling. Of intriguing interest is a series of editorial notes written in the margins. They are chiefly attached to motets, and especially to members of a group which are Nos. 106-112 of the contents. They are comments on the music, probably due to a chairman who was also the scribe. In some of them there is interesting reference made to the editorial work of one Johan Rodriguez, who is also noted as the composer of half-a-dozen compositions in the latter part of the choir-book. We should like to know more about him; about the scribe who comments, as well as about the nuns, their choir and their chaplains; about the development of the art of harmony, of teaching; about rhythm, and other technical lines of advance in musical theory and practice during this crucial century and a half which the book exemplifies. In spite of all that the editor has done in his masterly work, there are still more secrets to be discovered out of this and similar documents.

W. H. FRERE.

Breviary MSS. at Helsingfors.

In the sixteenth part of the publications of the University of Helsingfors Mr. Toivo Haapanen continues his careful list of the *Liturgical Fragments of the Middle Ages in the University*. This third part of the list deals with 190 fragments, mostly quite small, from Breviary Offices. In view of the little that is known of such rites the care that has been spent upon these fragments is very valuable, especially those that belong to Sweden and Finland. The influence of the Friars is very clear in the latter part of the time: and it is interesting to note that in three of the fragments there are corrections made in the hymns by the reformers of the sixteenth century. It is curious also to observe the persistence of some of the characteristic Gelasian Saints in some of the latest books. W. H. FRERE.

Bericht über die muikwissenschaftliche Tagung der Internationalen Stiftung Mozarteum in Salzburg vom 2. bis 5. August, 1931.

Herausgegeben von Erich Schenk. pp. xii, 312. Breitkopf. 1932.

Das Klavierklangideal Mozarts und die Klaviere seiner Zeit. Von Dr. Hans Brunner. pp. 77. Brunn, Rudolf M. Rohrer. 1933. M. 4.50.

Mozart und die Wiener Logen. Zur Geschichte seiner Freimaurer-Kompositionen. Von Otto Erich Deutsch. pp. 35. Wien, Wiener Freimaurer-Zeitung; Berlin, Liepmannssohn. 1932.

Mozart und die königliche Kunst. Die freimaurerische Grundlage der 'Zauberflöte.' Von Dr. Paul Nettl. pp. 168. Berlin, Franz Wunder. 1932. M. 3.

Promenades avec Mozart. L'homme, l'œuvre, le pays. Par Henri Ghéon. pp. 484. Paris, Desclée De Brouwer & Cie. 1932.

This is an unusually good batch. The first four books can be warmly recommended to all serious students of Mozart, and the last provides an admirable introduction for the uninstructed amateur.

The report of the International Mozart Congress held at Salzburg in 1931 affords a handy conspectus of the aims and achievements of modern Mozart scholarship. It contains twenty-five papers from the pens of nineteen contributors, ten from Germany, six from Austria, and one each from Switzerland, Italy and Czechoslovakia. With one exception all are in German. As it happens this exception, Fausto Torrefranca's study of 'Mozart e il quartetto italiano,' is the most important thing in the book. Three years ago Signor Torrefranca published a massive volume in which he bodily claimed for Italy all the main pioneer work in the early development of the sonata form, and incidentally endeavoured to show that it was from Italian models that the chief features of Mozart's style were derived. He was there mainly concerned with the solo sonata: in the present paper he adduces fresh evidence from the early literature of the string quartet and finds in the works of such writers as Durante, Giordani, Galuppi, Latilla, Boccherini and Sacchini many anticipations of Mozartian characteristics. Of special interest to the general historian is the distinction which he draws between the Italian and the German type of (primitive) string quartet, deriving the former through the intermediate form of the 'Concerto a quattro' from the 'Concerto grosso' and the latter from the humbler divertimento. It is too early as yet to pass judgment upon Signor Torrefranca's thesis: most of the works he mentions are at present quite inaccessible to the ordinary student, and a good deal of bibliographical spade-work must be done before the chronological basis on which his case ultimately rests can be considered sufficiently secure; but it is clear that if it is true many chapters of our current musical histories will have to be rewritten and the historical significance of Mozart's contribution to the development of instrumental music to be reassessed accordingly.

The remaining contributions to the volume cover between them almost the whole field of Mozart research. Apart from a critical bibliography of imaginative literature (novels, plays, poems, etc.) dealing with Mozart from the pen of Erdmann Werner Böhme, which extends to a hundred and twenty pages, and a detailed study of Mozart's ancestors on his mother's side by Erich Schenk, the papers

are suggestive rather than exhaustive. Of special interest are those on Mozart's works in concerto form (Hans Engel), on the Litanies (Karl Gustav Fellerer), and on Tempo as a problem in Mozart interpretation (Rudolf Steglich). It is difficult to draw any general conclusions from such a varied mass of material, but it is worth noting that several contributors register a protest against the undue stress laid in recent years on the so-called 'demonic' aspect of Mozart's music and emphasise instead his essential 'classicism.'

Thanks to the labours of Arnold Dolmetsch and other pioneers, our ears have now grown accustomed to hearing the keyboard music of Bach and his contemporaries played upon the instruments for which it was written—or perhaps it would be safer to say upon contemporary instruments, for whether Bach's '48,' for example, were intended for the clavichord or for the harpsichord or for both is still a matter of controversy. Dr. Hans Brunner, who blames the modern pianoforte for the undeniable dullness of most performances of the composer's keyboard works, is anxious to perform a similar service for Mozart, and, to anticipate future controversy, has set out to determine the particular type of instrument that should be resuscitated. With the opening bars of the adagio of the C minor sonata (K. 457) as his main test-piece he has examined five typical instruments dating from the end of the eighteenth century or the beginning of the nineteenth—a clavichord by C. R. A. Venzky (Vienna, 1804), a harpsichord by J. H. Silbermann (Strassburg, 1767), a 'tangent' piano by C. F. Schmahl (Regensburg, 1790-1800), a pianoforte by J. B. Streicher (Vienna, 1830), and another by J. A. Stein (Augsburg, 1773)—and has come to the conclusion that only the last is capable of providing all the niceties of expression which Mozart's music demands. By way of contrast he then proceeds to show how very different are the requirements of other 18th century composers. There can be nothing but praise for the subtlety with which Dr. Brunner analyses on the one hand the peculiar texture of Mozart's writing and on the other the special tone-quality of the instruments which he describes, and even if one may still be doubtful whether his plea for a 'Mozart pianoforte' is really practical politics and even whether the modern instrument, in the hands of a skilful player, is quite so unsuitable for the performance of Mozart as he makes out, he has at any rate succeeded in showing that the problem of the correct interpretation of Mozart's keyboard music is by no means a simple one, and, we may add, that it is far from being solved by those ingenuous revivalists who proudly reproduce any and everything which he wrote for the keyboard upon the harpsichord.

Mozart's relations to freemasonry have often been discussed, chiefly in connection with the masonic elements in the 'Zauberflöte,' but that there is still something fresh to be said about them is shown by the two works which come next upon our list. They are, by a stroke of good fortune, supplementary to one another. Professor Deutsch's little pamphlet is a repository of facts and an indispensable corrective to all that has been written previously on the subject. It draws no general conclusions, and any discussion of the problems raised by Mozart's masonic experiences falls outside its scope. Herr Nettl on the other hand, though not so accurate in point of detail, is more likely to be helpful to the reader who wants to know exactly what

freemasonry meant to Mozart, how it influenced his music, and what were the characteristics of masonic music in general. On all these points he will find much that is fresh and suggestive in Herr Nettl's pages. A large part of the book is devoted to a very lucid exposition of the tangled history of the 'Zauberflöte.' Whether he should be congratulated upon the discovery of yet another source for the libretto (in Mazzola and Naumann's 'Osiris,' produced at Dresden in 1781) is more doubtful. It is perhaps worth while to add that though the author is himself a mason he hastens to put the uninitiated reader at his ease by declaring at the very start that there is really no mystery about freemasonry and that all its so-called secrets can be readily discovered from the published text-books. One can thus read him with the comfortable assurance that he means exactly what he says.

M. Ghéon, who has many books to his credit but is apparently a newcomer to the field of musical biography, is one of those happy people upon whose ears the magic of Mozart's music has suddenly fallen with the force of a revelation, and for whom henceforth he can never be just one composer among many. His book is not so much a biography of Mozart, though most of the facts of his life are to be found in it, as an elaborate paean in his praise. When it has adequate knowledge to justify it such whole-hearted admiration must always command respect, even from those who find themselves unable to share it to the full, and M. Ghéon not only succeeds in communicating his enthusiasm to the reader, but, what is much harder, in convincing him that it is reasonable and well-founded. For an amateur he has an astonishingly wide acquaintance with Mozart's enormous output: he is liberal with quotations in music-type and the majority of them are refreshingly unhackneyed. It is not a book for those who can only stomach good plain fare—for them its style may seem a little too highly spiced—but it may be heartily recommended to less exacting palates. There is no index, but a number of well-chosen illustrations and a list of gramophone records of Mozart's music add greatly to the value of the book.

C. B. OLDMAN.

Polyphonia Sacra. A Continental Miscellany of the fifteenth century; edited by Ch. Van Den Borren. The Plainsong and Mediæval Music Society.

Students of ancient music will be grateful to Mr. Ch. Van Den Borren for this rich collection of fifteenth century composition he has collated and edited with loving labour and sound scholarship. The volume is intended to complete the work of Sir John Stainer published at the end of last century and does not contain works to be included in the forthcoming publications of the Deutsche Musikgesellschaft. It provides, nevertheless, a plentiful harvest and a rich field of study and adventure.

The problems this music gives rise to are countless and the editor does not go so far as to provide ready solutions. He states them clearly and the scholar will have to seek as best he can the answer to many riddles. But occasionally Mr. Ch. Van Den Borren sets us on the right path. He gives as the arguments for and against the supposition that a second *Verbum Caro* is the work of P. Del Zocholo;

he tells us why he inclines to the opinion that the monodies following the first Verbum Caro of Zocholo are interpolations.

Valuable are also the biographical details interspersed amongst the notes which satisfy our natural curiosity in respect of the identity of personages in whose honour these compositions were written, like Stephanus Carriger and Francesco Malipiero.

The compositions themselves, fifty-one in number, must have a curious fascination for all interested in the dawn of musical art. Some of them, rather carelessly transcribed, must have seemed like insoluble riddles to the first explorers. In the light of the editor's notes we can now approach them without fearing to mistake an independent part for an intrinsic one. Some of it is still difficult reading—difficult for those who would discover the working of the composer's mind, its aim and purpose. Some of it is plain enough and one delight is the ingenuity of these early artists and in the peculiar harmonies they strike with their designs and blend of voices. A volume of this kind, like Boswell's *Johnson*, is not to be read at one sitting, but a refreshing companion to which one can apply at odd moments in the certainty of finding in it solace and stimulus.

F. BONAVIA.

Istituzioni e Monumenti dell'arte Musicale Italiana. Edizioni Ricordi, Milano.

Vol. 2. *Canzoni e Sonate a piu strumenti* di Giovanni Gabrieli. A cura di Giacomo Benvenuti. Con prefazione di Gaetano Cesari.

Vol. 3. *Le capelle musicali di Novara.* A cura di Vito Fedeli.

The second and third volumes of Messrs. Ricordi's monumental collection of old Italian music are well up to the standard of the first. That was concerned with the times and works of Andrea Gabrieli. In the second volume Signor Benvenuti introduces to us Andrea's nephew, Giovanni Gabrieli, who succeeded Claudio Merulo as director of music at St. Mark's in Venice, a composer not less distinguished than his uncle.

The influence of the French 'chanson' in the work of Giovanni Gabrieli has given Signor Gaetano Cesari the opportunity to add an introductory essay showing that this influence is less profound than a casual glance would suggest, and to explore the curious problems of foreign influence and interdependence in music, the affinities between the Italian 'Frottola' and the French 'chanson,' the repercussion of the chanson in Italy and its effect on style and construction. Signor Cesari is not satisfied with superficialities; he probes deeply into the subject and establishes beyond question a fair case for Giovanni Gabrieli's originality. While being scrupulously fair to the Venetian composer's French predecessors he establishes the true historic perspective which enables us to estimate for ourselves how far Gabrieli's indebtedness to foreign models went.

Various examples of Italian predecessors such as Marcantonio Ingegneri and Fiorenzo Maachera are also given. After a comparison with these, no doubt is possible as to Giovanni Gabrieli's superiority. He attracts the artist in quest of beauty no less than the historian and the scholar seeking the landmarks in the progress of musical art. After perusal of Ingegneri's work, the music of Giovanni Gabrieli acts like

a tonic. Although there is so much in his music that belongs to technical development and theory, one cannot but feel that this is no longer the art of schools but of peoples. There is throughout a sense of relief and freedom; music seems to breathe to the full extent of its lungs. This infinitely greater range and variety was due mainly to the genius of the artist, but also in part, we are told, to the complete freedom from shackling rules which obtained in St. Mark's, whose 'procuratori,' determined to support their musicians, steadfastly refused to tolerate any law which set a limit to their imagination.

Their liberality undoubtedly enhanced the joy of the artist in his own work--so conspicuous of the canzoni of Giovanni Gabrieli--perhaps the most inspired of all his works. The suavity of the fifth canzone, the dramatic qualities of the 'Sonata Pian e Forte' are modern enough in conception to be plain even to an audience who knew nothing whatever of sixteenth century idioms. At times, however, his procedures are astonishingly modern, and his contributions to development are set forth with admirable clearness in a chapter on 'Rilievi Formali e Tecnicci'--a chapter the germ of which might have well been in Verdi's mind when he advised his younger contemporaries to go back to the old masters and discover there the true foundations of progress. Perhaps in time there will be an Italian Vaughan Williams, as indebted to the Gabrielis as the English composer is indebted to the Elizabethans.

A minor point of some interest arises in the course of the examination of the then growing practice to support the voices with instruments--chiefly brass; trumpets and trombones. In the fifteenth century Dufay had already composed a Mass 'Ad Usum Tubae.' Not much later came Gaffurio's 'Missa Trombetta.' By the time the Italian Frotolisti came to compose, the use of instruments and, chiefly, of the trumpet, was common. It seems not so far fetched to imagine that with the development of the florid style in singing, there was a corresponding advance in the skill of instrumental players which may have culminated when J. S. Bach wrote those obbligatos which cause modern trumpeters as much anxiety as the florid writing does to a modern soprano.

The third volume is devoted to the musicians who lived and worked in Novara, in connection with the church there, from the sixteenth to the beginning of the nineteenth century.

These were men of distinction who, however, hardly warrant the supposition that a proper school existed as undoubtedly there was in Venice. The proximity of the Lombard capital contributed to the splendour of the great religious festivals held in Novara, for musicians abounded in Milan and would, on occasion, be imported. We read of an eight-day festival held in 1711 to celebrate the opening of the right wing of the Novara Cathedral for which an orchestra was engaged consisting of 17 violins, 4 violas, 3 cellos, 4 oboes, 2 trumpets, 4 double basses and 2 organists--according to modern ideas a somewhat odd combination. Most of these virtuosos were foreign--i.e., came from Milan. This festival was attended by Lotti and Caldara, the latter journeying from Rome for the express purpose of supervising the performance of his own composition. A hundred years later a similar festival was held; but the constitution of the orchestra (1 flute, 1 oboe and cor anglais, 1 clarinet, 2 horns da caccia, 1 straight trumpet,

1 trombone, 1 harp and, of course, strings) shows well the progress towards the standard orchestra of to-day.

The musical examples contained in the third volume are less arresting than those of the two Gabrieli's given in Vol. I and II. We find it a little difficult to share the editor's enthusiasm for the sample quoted of Pietro Generali's *Magnificat*, rather reminiscent in style and certainly not particularly fitted to a religious text. The full scores of Giacomo and Gaudenzio Battistini on the other hand evince an artist's fancy as well as scholarly neatness. Most notable amongst them is the *Stabat Mater* of Giacomo Battistini, lean, spare, clear-cut; and the *Requiem Mass* of Gaudenzio Battistini. The last is a good example of essentially choral music—music the effect of which is intensified by words, by the colour of the human voice, shaped so as to make the most of its peculiar excellences and hide its drawbacks; music not to be translated into another medium without loss.

The choric numbers of the Mass alternate with Gregorian chants. This procedure must have been singularly impressive to those who first heard it and produced an effect on them similar to that we ourselves experienced in listening to Holst's 'Hymn of Jesus.'

F. BONAVIA.

Alfred M.
Shafter Musical Copyright. Callaghan & Co., Chicago. 1932.

The more the U.S. Copyright Acts are studied, the more must their indefinite draftsmanship be regretted. In many places the Acts are exceedingly difficult to interpret.

Further, the technicalities which are essential to obtain protection are complicated and confusing for an amateur without specialist advice.

Mr. Shafter's present volume, which confines itself to musical copyright, gives ample evidence of both statements.

Mr. Shafter's book is divided into three parts.

Part I. Practical features of copyright.

Part II. Infringement.

Part III. International copyright.

The work is carefully compiled, and the subjects are exhaustively dealt with. Especial attention must be drawn to the chapters on 'How to obtain copyright' and 'How to lose your rights.' The importance of these two chapters cannot be exaggerated.

It must be remembered, however, that Common Law Right still exists in the U.S. as distinct from Statutory Copyright. That is, property in the work before publication is distinct from property under the Statutes after publication, when the Statutory requirements have been complied with.

The greatest difficulty to the uninitiated under the Acts lies in the adherence to the complicated technicalities of registration, etc., on which the lawgivers of the States, since the first dawn of copyright in that country, have insisted, and which have disabled the States from joining the International Conventions of Berne and Berlin.

It must be impressed upon the reader that one slip in the details of registration loses the composer the copyright in his work.

His first technical difficulty arises with regard to the heading under which the work is to be filed. Is it to be filed as a musical composition or in the case of songs, operas, revue and incidental music, etc., as a

dramatico-musical composition? Then arises the question of ' arrangements and adaptations ' of either published or unpublished works. Further limitations consist in:—

1. The number of copies to be deposited at the Registration office.
2. The type of copy essential.

3. When the deposit must be made, *i.e.*, what is understood by 'prompt,' and the form of notice to be affixed and the place where it is to be affixed on every copy—perhaps the most important point.

Having carefully set out these technicalities and explained the dangers that surround them, Mr. Shafter proceeds to point out how easy it is for a composer to lose his rights.

Partial publication of an opera causes the loss of the work as a whole and there may be total loss to the composer by the publishers' fault should he inadvertently distribute copies before registration; or by the printer's devil producing a wrong notice or printing the notice in the wrong place.

Mr. Shafter, however, recommends the composer to shun the perils attached to Common Law Rights—that is, property rights in his unpublished work—and seek the more solid statutory copyright which destroys the Common Law Right.

His advice—we accept it with some diffidence—as the advice of a man of experience, should carry weight, although he points out very strongly in a succeeding paragraph that, if by a technical error the composer in attempting to exchange his common law for his statutory right loses his statutory right, then both rights are irrevocably effaced.

Mr. Shafter's exposition on these most important details is clear and reliable. Composers should 'read, mark, learn.' If they are unable to 'learn' after reading and marking, then they had better go to their legal adviser.

'Business Relations' is the next issue dealt with in a chapter of some 30 pp. We cannot pay the same compliment to Mr. Shafter on this chapter as on his earlier chapters. No doubt he makes good points, but his faults are faults of omission rather than commission. He states that transfer of copyright is the usual procedure in the U.S. and that most composers are only too willing to resign their rights as stated, since it may assure their commercial exploitation and the possibility of attractive financial returns.

This may be true; but through all the chapter he does not sufficiently emphasise that by this procedure the composer must lose artistic control of his work. To many composers artistic control is more important than financial returns.

He does point out that partial assignment, that is the assignment of performing rights alone or of publishing rights alone—an important privilege under the British Act—is impossible under the U.S. Acts and that this complicates the issues.

He mentions that a contract of assignment is a personal contract, yet on a subsequent page he speaks of a common practice of a small publisher, who has obtained an assignment, reassigning to a larger firm for commercial reasons.

There is the danger that in an action for infringement the publisher may refuse to have his name joined in an action, although as registered owner of the copyright such course is essential.

There is also the danger that a composer may lose all his royalties

if his publisher goes bankrupt; the purchaser of the copyright property is not bound to pay the royalties under the royalty clause in the contract.

Mr. Shafter neglects to explain sufficiently the many dangers surrounding composer's contracts, and does not treat with sufficient detail the clauses that should be inserted or the clauses that should be omitted in a royalty agreement which transfers the copyright to the publisher.

Again we desire to place before the composer the extreme danger of losing the artistic control.

INFRINGEMENT is the next subject dealt with by the author. He tells that there is no actionable infringement on unprotected works.

The first portion refers to infringements by copying and printing.

Infringement, as Mr. Shafter points out, is the most indeterminate question under the whole realm of copyright. The law is settled; but the practical application of the law must depend on the evidence in each individual case.

Mr. Shafter has dealt with the issues in the only way they could be dealt with, by a very full exposition of the general principles; though he explains that it is impossible that these will cover all cases.

The defendant will generally attempt to base his defence on:—

1. Common source.
2. Independent duplication.
3. Error in registered title.

The liability of the parties capable of being sued, however, embraces almost every one involved in the violation, composer, publisher, printer, music shop proprietor, etc. Damages and remedies, and in certain cases criminal liability, are fully explained.

The second portion refers to performing rights. Now this adjunct of copyright has grown to enormous proportions, and vital importance owing to the mechanical reproduction of music. The sales of sheet music have been cut down to nothing while the number of performances have multiplied as a swarm of locusts.

The reader must always remember a point that the author has hardly sufficiently impressed, namely that copyright in America is indivisible; this tends to complicate this exceedingly complicated subject of musical performing rights. And it must further be remembered that while under the U.S. Acts dramatic rights may be infringed by the mere performance, musical rights can only be infringed when the work is performed for profit.

The collection of fees on performing rights is governed in each country by separate societies in the U.S. by the American Society of Composers, Authors and Publishers, and these societies work internationally. Those who are interested in the details of the organisation will find them fully set out.

Then the author deals with mechanical reproduction which complicates the legal issues and makes it the most intricate subject surrounding musical copyright, especially under the added difficulties of the U.S. legislation.

RECORDS AND ROLLS.—These are dealt with under a special clause in the Act which has received much criticism owing to the limitations it places upon composers. After stating that present conditions demand a radical change, Mr. Shafter explains the difficulties arising out of

these limitations. They are hard to follow. This does not arise from any fault on the author's part but from the complexity of the position.

Both records and rolls contain potentially performing rights of great value. The fees for which are difficult to collect. But more difficult are the knotty points which demand legal decisions. This remark leads to the next heading ' Broadcasting.'

In England broadcasting is under Government control, which simplifies the issues, but in the U.S. there are six hundred stations and the receiving sets are almost as numerous as the sands on the sea shore.

Many legal decisions have been given to clear up the chaos but the subject is still bristling with dangerous points.

The reader must recollect that this is not merely a question of the U.S. but an international question, as one country can pick up the broadcasting of another country, so that to the confusion arising under the domestic condition, the international is added. This fact also must be remembered, broadcasting can take place from ' records and rolls ' as well as from actual living singers and players.

Again Mr. Shafter has dealt satisfactorily with a most difficult subject.

He concludes this portion of his book with a chapter on ' Unfair Practices.' The ingredients of this witches' cauldron have given, and continue to give, the pirate ample opportunity to take a sip.

The last portion sets out the position of international copyright. Mr. Shafter, backed by all those who have made a study of the subject, bemoans the fact that the United States have not joined the International Conventions. He points out that protection of the U.S. composer is disappearing little by little and that encroachment after encroachment takes place.

The U.S. have many conventions with foreign countries, but there is a hopeless lack of uniformity so that confusion is worse confounded. This side of the question is not so difficult to deal with as those chapters referring to mechanical reproduction.

Mr. Shafter's analysis of the position is correct and some of his opinions are far from complimentary to the U.S.

The last hundred pages are devoted to an appendix which includes ' Texts of Copyright Laws'; ' Forms of Copyright Pleadings and Contracts'; ' Tables of Cases and Index.'

There is only one heading that it will be necessary to discuss, and that is ' Contracts.' In a former part of the review some remarks were passed on Mr. Shafter's outlook on ' Business Relations,' suggesting that he was not writing entirely for the benefit of composers.

In his ' Contract Forms ' he abandons the composers' point of view entirely. These are drawn whole-heartedly in favour of the publisher. It will be essential for any self-respecting composer to avoid these forms and obtain for his own protection legal advice and a draft more consonant with his position as the creator of the property.

To sum up: When Mr. Shafter deals with the legal questions his book is full of useful information, and is an important exposition of musical copyright—perhaps the most complex of all those difficulties which surround the U.S. copyright legislation—but we cannot pass the same commendation on his ' Business Relations ' and ' Contract Forms,' that is, if he intends to forward the claims of the composer. Surely the creator of the property is the man who has the greatest claim to consideration.

G. HERBERT THRING.

The Golden Age of Opera. By Herman Klein. Routledge. 10s. 6d. net.

Those readers who may expect to find in this book a serious history of opera of the last century will be disappointed, but such a work could certainly not be brought within the limits of this one compact volume of 260 odd pages. It is a record of the personal experiences of one who has from his youth up devoted himself with unflagging interest to the pursuit of opera, and indeed the enthusiasm with which he has applied himself to this pursuit is little short of amazing. So catholic is his taste and so varied are the experiences upon which he has lightly touched that we could often wish that he had gone a little deeper into his subject and given us somewhat more than the hurried sketch of many of the operatic happenings which came within his purview, but that would perhaps be too much to expect of a book which deals with a period extending over fifty years.

It is then a somewhat hasty record of events of a period, a part of which without question most certainly justifies the title of *The Golden Age of Opera*. One has but to read the list of names of artists appearing in a single cast in the 'seventies to realise that since that time there has been a steady decline in the calibre of Italian opera singers, and even in the decade immediately preceding the war many of us can testify to hearing a combination of artists immeasurably superior to any we can hear nowadays in this branch of opera. Whether the actual stage presentation in the earlier days was on a level with the amazing perfection of the vocalism may be open to question, and a glance at the illustration of Patti as Juliet will confirm our impression that the costuming at any rate would scarcely be aesthetically satisfying to us at the present time. It would seem that with the advent of Wagner, when the Italian School was becoming more slipshod and perfunctory, opera began to be regarded again as something much more than a display of vocal virtuosity, but even as late as 1901 one remembers performances of 'Lohengrin' at Covent Garden so lacking in poetry and mystery that the youthful enthusiast was likely to be forever disillusioned as to the artistic value of opera.

The easy conversational manner and the numerous anecdotes make the book eminently readable to the general public, though the fastidious may find the almost unalloyed enthusiasm a little cloying, and the habit of using foreign phrases (is there, for instance, anything to be gained by describing a love-scene as a *scène-d'amour*?) is at times a trifle irritating. But for the amateur of singing there are many points of interest, notably among them the amazing versatility of the singers of the great days. We learn for instance that Ilma di Murska, one of the most brilliant of coloratura singers, also excelled as 'Senta'; that Christine Nilsson, famous for her 'Marguerite' and rôles of that type, also sang 'Mignon'; and how many of us realise that Patti, whose repertoire is generally well known to us, sang in addition both 'Aida' and 'Carmen' (the latter her only failure)? These things we may have read in another book of Mr. Klein's, but it is worth reminding us of them. It is also salutary to the would-be operatic star to read that Foli did not disdain to sing small parts, and those who deplore the treatment to which 'Carmen' has been subjected in the last thirty years will appreciate what the author tells us of Galli-Marié, the creator of the rôle.

Mr. Klein's memory seems to be well-nigh infallible and slips are so few as to be almost negligible. At one point he describes Etelka Gerster as a genius while at another he tells us that the touch of genius is lacking. Elsewhere he describes the castle in 'Lohengrin' (actually in Brabant) as the Wartburg, and surely his memory has failed him for once when he states that Jean de Reszke never played Jose to Calvé's 'Carmen'? The events of early years described in the introduction are none too clear in detail. But these are small flaws in a narrative which the author's personal experience renders entirely convincing and authentic.

He concludes on a note of cheerful optimism for the future. Certainly the tendency of the last decades in all countries has been towards a more perfect unity of music and drama—that ideal fusion from which this art-form had its birth—and therein the hope for English opera lies.

CLIVE CAREY.

Die Viola da Gamba. Von Joseph Bacher. Bärenreiter-Ausgabe, Kassel (no date).

In this introduction to the characteristic features of the consort viols and the method of playing employed by the Old Masters we have an interesting study of the viols da gamba from the sixteenth to the close of the eighteenth centuries. For English readers Mr. Gerald Hayes recent book on the same subject has no doubt said all that is necessary, but the present publication provides some excellent examples of gamba music—both for solo and in concert—from the classical compositions of Ganassi, Gibbons, Mace, Simpson and Daman. Unfortunately, in setting Mace's Duo for two (Tenor) Bass Gambas as a Trio, the arranger has taken an uncalled-for liberty with the *tempo* of the opening bar.

Of the twelve chapters here given the subject matter deals with the history of the viols da gamba, including the discant and the alto-tenor instruments, the directions laid down by the old writers for the fingering and for the use of the bow, as well as rules for 'fretting' the viols and deciphering their tablature.

With regard to the practice of holding the discant gamba at the shoulder instead of at the knees, the writer, after quoting Rousseau's statement with reference to the quiet 'coaxing' tone of the instrument as compared with the robust 'rousing' violin, expresses the following opinion: 'The difference between the tone-colour of the discant viol and the violin may not be adjusted: it is an inexcusable concession to the convenience of the player (*Geigen-spieler*) when to-day viols with five strings are revived and played as violins under the chin (*a braccio*). It is indeed objected that many old pictures show a use of true arm-viols. I take leave, however, to omit from these illustrations those which represent players on the *lyra da braccio*, including the later *viola d'amore*. This done, it appears that the real *viola da braccio* is very seldom and exceptionally figured.'

In these sixty pages are included illustrations of the viols da gamba as depicted by Praetorius, Ganassi's diagram for the correct placing of the 'frets,' a consort of viols, St. Cecilia with a seven-stringed gamba, and the manner of holding the instrument practised by

Simpson (1667) and Kuhnel (1698). An appendix gives a list of consort music, old and new, recently published on the Continent for viols and adds to the value of this expert little brochure.

FRANCIS W. GALPIN.

Berechnungen für Seiten- und Schlaginstrumente in der altfranzösischen Literatur. Von Friedrich Dick. Giessen, 1932.

This treatise, which forms No. 25 of the Giessen contribution to Romance Philology, has evidently been inspired by Fr. Brücker's monograph on the Wind Instruments in old French literature, published in 1926 as No. 19 of the same series. As such it is a worthy successor and supplies the outstanding references to musical instruments in these early poems and pastorals. Of these works a list of nearly a hundred is given and the wealth of quotations provided by the writer shows the wide extent of his reading and research.

It is impossible in this short notice to discuss the various explanations and translations of the old French words and names: he has not hesitated to draw on the suggestions put forward by previous writers, such as Kastner, Jacquot, Lavoix, Schad and Sachs, &c., and has also furnished solutions of his own.

It is with regret we find that the origin of the fore-pillar harp is still attributed to the English people: the writer has probably been misled by an early paper, compiled by Miss Panum and based on false dates given to manuscripts and wrong details of Keltic sculptures, which in a later work has been corrected. That this harp was in English hands by the tenth century and ousted the earlier crout or rotte is undeniable, but its source was Scandinavian and probably attributable there to a remote Finno-Ugrian culture.

In discussing the elusive Eschaqueil or Eschiquier an important entry in the French National Archives (given by Gay in his *Glossaire archéologique du Moyen Age*) is quoted, wherein the Eschiquier is definitely called a 'Manicordion,' and therefore can be correlated with the earliest type of stringed instrument fitted with a keyboard. In this form, if not actually invented in our country, it seems to have been recognised as peculiarly English in the late fourteenth century.

The author is sorely puzzled by the solitary expression 'harpes de cor' in a thirteenth century Romance: he considers that 'cor' must stand for 'coriun' or 'coron' (the crout), or that the whole might be read as 'harpecorde'! May we suggest that it is the phonetic mistake of the scribe and that the words should be 'harpes decores' (O.F. 'elegant harps'), corresponding to the 'citoles beles' in the previous line of the poem.

Though without illustrations, a very thorough and comprehensive work, closed by a useful index.

FRANCIS W. GALPIN.

Richard Wagner. Par René Dumesnil. Avec soixante planches hors-texte. Editions Rieder, Paris.

Richard Wagner, l'homme, le poète, le novateur. Par L. F. Choisy. Librairie Fischbacher, Paris. 18 fr.

As Wagner recedes into musical history, his biographers tend more and more to a dispassionate view of his character. Still their

admiration for his work does not always tally with their idea of the man. M. Dumesnil is content to leave this issue aside and give reproductions of cartoons, manuscripts and portraits. There are French cartoons of the Tannhäuser period when 'la musique de l'avenir' was, then as now, a catchword; the Renoir portrait which Wagner described as 'l'embryon d'un ange qu'un épicurien a avalé en guise d'huître'; and an extravagant Viennese caricature, *Wagner der Judenfresser*, suggested by Wagner's tirade against the Jews. For the rest, the Wagner bibliography, says M. Dumesnil, numbers over twenty thousand volumes, and a summary of his life and work is all he aims at.

M. Choisy's book covers a wider field. All the Wagnerian themes are here: the enemy of convention, the impersonation of Wagner in his heroes, the Christian, the revolutionary and the egoist. The author starts out with a conception of the man which is wholehearted in its sympathy and which, consequently, is not shattered by ethical considerations. We feel, as he pilots us through Wagner's life with Minna Planer and Mathilde Wesendonck, that it would be an affront to make some priggish excuse for his morals. M. Choisy, if he believes in the man at all, believes in him altogether. E. LOCKSPEISER.

The Piano-Forte: its history traced to the Great Exhibition of 1851.
By Rosamond E. M. Harding, Ph.D. With 39 plates, numerous diagrams and list of patents. Pp. xviii, 432. Cambridge University Press. 50s.

Twelve Piano-Forte Sonatas of L. Giustini di Pistoja. First published in 1782 and now edited in facsimile by Rosamond E. M. Harding, Ph.D. Cambridge University Press. 10s. 6d.

A hundred and fifty years is a short time in the history of an instrument; yet for adventure, the evolution of the pianoforte, from Cristofori's *Gravicembalo col piano e forte* to the cast iron frame and double escapement models of the middle of the nineteenth century, must be unprecedented. Such generic changes as the application of string and wind instrument principles to the pianoforte structure point to the fact that the pianoforte was, in its origin, a compromise. Dr. Harding makes this clear at the outset. The instrument of Cristofori was an endeavour to comply with the new standards of accentuation and expression by bringing the innate qualities of the string instruments to bear on the harpsichord. That the substitution of hammers for the harpsichord jacks was not with the intention of creating a pianoforte tone is evident from the editor's recommendation to the performer of the Giustini sonatas 'to imagine that he is conducting a choir of voices or a band of bowed string instruments.' These are the earliest known compositions for the pianoforte, and beyond these implied effects of tone gradation there is little to distinguish them from contemporary harpsichord works.

At the end of the century when the pianoforte parts company with the harpsichord, it becomes a substitute for the orchestra and has remained so, at least in respect of arrangements, down to the present day. This is the obscure period of the 'freak piano,' in the form of a giraffe, and with pedals for producing the sounds of a bell, drum,

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Twelve Piano-Forte Sonatas of L. Giustini di Pistoja. First published in 1732 and now edited in facsimile by Rosamond E. M. Harding, Ph.D. Cambridge University Press. 10s. 6d.

A hundred and fifty years is a short time in the history of an instrument; yet for adventure, the evolution of the pianoforte, from Cristofori's *Gravicembalo col piano e forte* to the cast iron frame and double escapement models of the middle of the nineteenth century, must be unprecedented. Such generic changes as the application of string and wind instrument principles to the pianoforte structure point to the fact that the pianoforte was, in its origin, a compromise. Dr. Harding makes this clear at the outset. The instrument of Cristofori was an endeavour to comply with the new standards of accentuation and expression by bringing the innate qualities of the string instruments to bear on the harpsichord. That the substitution of hammers for the harpsichord jacks was not with the intention of creating a pianoforte tone is evident from the editor's recommendation to the performer of the Giustini sonatas 'to imagine that he is conducting a choir of voices or a band of bowed string instruments.' These are the earliest known compositions for the pianoforte, and beyond these implied effects of tone gradation there is little to distinguish them from contemporary harpsichord works.

At the end of the century when the pianoforte parts company with the harpsichord, it becomes a substitute for the orchestra and has remained so, at least in respect of arrangements, down to the present day. This is the obscure period of the 'freak piano,' in the form of a giraffe, and with pedals for producing the sounds of a bell, drum,

bassoon or harp. There was one lady who added a device for letting the pianoforte lid bang to imitate a cannon. As a vehicle for the cruder effects of realism, the pianoforte met the demands of the incipient spirit of descriptive music. It was an orchestral conception which was demonstrably behind the pianoforte works of Beethoven. Berlioz wrote nothing for the instrument, although he is said to have inspired a curious kind of drum-piano. It is interesting to observe the introduction of percussion instruments in the orchestra in connection with the prevalence of the orchestral pianoforte.

The author traces the modern concert grand pianoforte to two distinct sources: the suggestive and intangible art of Field and Chopin, and the bravura playing of Thalberg, Liszt and Moscheles. The former led to improvements in tone quality, the latter to the repetition action and metal frame. It is strange to see the old hurdy-gurdy ring-bow mechanism coming up again in response to a demand for sustained tone. This time tone gradation (the rock on which the hurdy-gurdy like the harpsichord had split) was achieved by pulling the string to the bow worked by a treadle.

The value of this careful research lies in the author's interpretation of mechanical developments in the light of the artistic ideals which inspired them. We have been spared the sound of the 'pianoforte containing a bed and washing utensils,' although pianoforte makers have often to think of their instruments as pieces of household furniture. This is a book which should warm the instrument maker's heart and make him conscious of the dignity of his position as intermediary between composer and performer.

E. LOCKSPEISER.

Das Konzertleben in Deutschland. By Gerhard Pinthus. Strassburg, etc. Heitz & Co. 1932. pp. xi + 157.

This significant and original study deals with the evolution of the concert in Germany, as a sociological enterprise, from its beginnings in the private meetings of the *Meistersinger* until the first decade of the nineteenth century, when it became public property.

Among the organisations which served in the intermediary stages were the *Convivium Musicum* and the *Collegium Musicum*. *Convivia Musica*, like the *Meistersinger*, represent exclusive organisations, differing only in this respect: some professional musicians were admitted to the meetings of the former. One type of *Convivium* discussed musical problems; the other performed.

The real beginnings of the modern concert, however, are not seen until the seventeenth century, in the activities of the *Collegium Musicum*. Even then, the concert is not open to the public, but rather to specific members of a group, in this case—townspeople and students who have formed a *Collegium* which shall play and listen to music—a procedure analogous to the English 'Consorts' of the sixteenth and seventeenth centuries.

The idea of the first public concert may be said to have originated in England. An announcement in the *London Gazette* (December 30, 1672) states that ' . . . at Mr. John Banister's house, now called the Musick-School, over against the George Tavern in White Friars, the present Monday, will be musick performed by excellent masters,

beginning at four of the clock in the afternoon, and every afternoon for the future, precisely at the same hour,' marks the initial professional enterprise that was soon to spread to France and Germany, and that has persisted to the present time.

The appendix dealing with some eighteenth century definitions of the term 'Concert,' and the short bibliography which appear at the end of this volume, are valuable adjuncts to this well-documented study. We find that this work has one thing in common with the whole series of which it forms a part—the abundance of typographical errors (pp. 15, 33, 42, 58, 156). We would suggest more careful attention to proof-reading.

J. M. COOPERSMITH.

Die Anfänge der neueren Musikgeschichtsschreibung um 1770 bei Gerbert, Burney und Hawkins. By Elizabeth Hegar. Strassburg, etc.: Heitz & Co. 1932. pp. ix + 86.

In this pithy volume, Fr. Heger deals successfully with a thorough analysis of the methods and subsequent influences of the three musico-historical works⁽¹⁾ which contain the first modern interpretations of music history.

The negligible attempts at musico-historical writings before 1770 fall into one of three categories: (1) Compendia of musical knowledge; (2) collections of musical anecdotes; or (3) incomplete and unsystematic historical interpretations. None of these works deals with the *evolution of music*.⁽²⁾

We find this treatment for the first time in the histories of Gerbert, Hawkins, and Burney. All three works are similar in that they represent collections and interpretations of all the musico-historical knowledge available at the time they were written; they differ very markedly, however, in the interpretation of that knowledge.

Gerbert wrote a history of music to effect a *reform* in church music. Reverting to the past glories of music, not by centuries, but by much broader periods (ancient, middle ages, modern), he aims at making clear to his contemporaries that music had fallen to a very low state. In doing this, his theological background clearly manifests itself, his interpretation being prejudiced by his dogmatic, moralistic, and liturgical doctrine. In his philosophy of totality there was no place for secular music; that he left to his friend, Padre Martini. Nevertheless, Gerbert's contribution shows that he was keenly alive to the musical problems of his time.⁽³⁾ This characteristic in addition to the collection

(1) Martin Gerbert's *De cantu et musica sacra a prima ecclesiae aetate usque ad praesens tempus* (St. Blasien, 1774), Sir John Hawkins's *General History of the Science and Practice of Music* (London, 1776), and Charles Burney's *General History of Music* (vol. 1: London, 1776).

(2) Possible exceptions are Padre Martini's *Historia de la musica* (1757, 1770, 1781) and F. W. Marpurg's *Kritische Einleitung in die Geschichte und Lehrsätze der alten und neuen Musik* (Berlin, 1759). The former is faulty for its too casual treatment of ancient music; but the latter, despite its lack of system, contains some provocative personal interpretation, a method to be successfully exploited later by Burney.

(3) As plainly seen in an abstract of a valuable correspondence between Martini and himself, from 1761 until the former's death in 1784. The 36 letters comprising this correspondence are preserved in the library of the Liceo Musicale, Bologna (Carteggio del Martini, Tomo 3°, Sign. H.86). The abstract is an appendix to Chapter I (pp. 20-23).

and organisation of an amazing amount of valuable source material, guarantees the permanency of his work.

Hawkins, like Gerbert, was also a reformer. With reference to music, he contends that ' . . . there is no science or faculty whatever that more improves the temper of men, rendering them grave, discreet, mild and placid.'⁽⁴⁾ This mild form of Platonism, however, is diametrically opposed to Gerbert's desire for action. But Hawkins, despite this attitude, was also a first-rate scientist. He explicitly states that he would write a history which should investigate its principles, trace its improvements and reduce its science to a certainty, because this was the only means for arriving at a ground for criticism.

To Burney, on the other hand, musical experience was a luxury which ' . . . transports us into the regions of imagination beyond the reach of cold criticism.'⁽⁵⁾ Like Gerbert, Burney worked from the past, with this difference: the former saw in his time the downfall of music; the latter, prejudiced by the conventional standards of his time, saw only its excellence.

Summed up briefly, we see in Gerbert the interpretation of the theologian; in Hawkins, the scientist; and in Burney, the artist.

One does not hesitate to recommend this splendid volume as a model of intelligent research. The author will undoubtedly correct the consistently faulty syllabification in the English quotations, before the next edition appears.

J. M. COOPERSMITH.

Orgelwörterbuch. By Carl Elis. Cassel, Bärenreiter-Verlag.

A neatly executed little handbook, containing much matter in a small space. The exact destination of it is difficult to see, however, since the definitions are too elementary for the player or builder—even the pitches of stops are seldom mentioned—and surely not direct enough for the amateur. It is interesting, in view of the recent *baroque* revival in Germany, to find so small a book completely permeated with this spirit; the most valuable part of it, should it fall into the right hands, will be the many and sympathetic references to the organs of the seventeenth and eighteenth centuries.

ARCHIBALD FARMER.

Führer Durch die Josef Haydn Kollektion im Museum der Gesellschaft der Musikfreunde in Wien. 2 Aufl.

The Haydn bicentenary left various 'Nachklänge.' This excellent little guide is one of them. Prepared by Dr. Hedwig Kraus and Dr. Karl Geiringer with erudite skill, it combines in its learned pages and modest grey cover the wisdom of the serpent and the harmlessness of the dove. The exhibits in the Haydn collection are clearly described; the historical notes, though brief, are authoritative and helpful. Particularly interesting are those upon the original autograph scores, for example, the data given of the brilliant horn and trumpet players for whom Haydn composed his concertos, or the information

(4) *General History . . .* (Preface).

(5) *General History . . .* (ii, V).

that Brahms formerly possessed the manuscript of the Six String quartets Opus 20. The note on Artaria's edition of Haydn's last quartet is not, however, quite impeccably accurate. 'Haydn [says the guide] begann in Jahre 1803 als 71 jähriger die Komposition seines 83. Streichquartettes.' (In 1803 Haydn began the composition of his 83rd string quartet at the age of 71.) It is true that Pleyel placed this unfinished work as No. 83 in his standard 'collection complète' of the quartets, but it is known that Haydn composed more quartets than were there included. If the two listed in Breitkopf's catalogue of 1765 and the six stolen ones be reckoned—not to mention some recently announced discoveries—the tally must have been well over ninety. Haydn's last quartet therefore could not possibly have been his 83rd. Tradition and research support the contention. Miss Fanny Davies, the distinguished pianist who as a girl studied under Reinecke and Clara Schumann, told the present writer that when she was a student in Germany she always heard Haydn's quartets referred to as 'the 84.' Moreover (as a final detail) Artaria never published this work as No. 83. In his so-called 'collection complète' it stands fifty-eighth and last, Haydn having told Artaria he wished his quartets to be considered as beginning only after the first eighteen.

Since this little book is expressly called a *Guide* there is no ground for cavil that it is not a catalogue. But if the day ever comes when the authorities are disposed to expand it to include the many interesting editions of Haydn's music in the Library of the Gesellschaft der Musikfreunde—in short, when it covers their complete Haydniana—its value will be doubled. As it stands it is a companion for the general visitor; as it might be, it would rank as a document for scholars upon the lines of the British Museum catalogue.

MARION M. SCOTT.

Foundations of Practical Ear Training. By Annie Lawton. Volume I, 4s. 6d. net; Vol. II, 2s. net. Oxford University Press, London: Humphrey Milford. 1933.

Miss Lawton has gone about her work with Teutonic thoroughness, and she deals with matter deserving of such treatment. The whole process of modern composition presupposes in the listener a sense of hearing trained to appreciate newly evolved pitch-relationships, therefore study of standard harmony and counterpoint is practically ineffectual unless preceded by an intensive course of ear training. The one considered is in particular valuable because it addresses itself less to brilliant than to backward (not necessarily stupid) pupils. Miss Lawton is the patron saint of earnest lame ducks, especially adults whose aesthetic valuation of music is keener than their aural definition of sounds.

From the view-point of general school work this scheme possibly assumes a too generous time allowance: Music schools are not so hampered. Solitary students are also provided with testing material. Miss Lawton's analyses of students' difficulties show insight as well as experience, and she drives knowledge home with variety of example. I can see no good reason for publishing in separate volumes.

L. HENDERSON WILLIAMS.

Basic Pianoforte Technique. By Elizabeth Simpson. Macmillan and Co., Ltd., London. 8s. 6d. net. 1933.

This little book is devoted to explanation and illustration of the muscular action involved in pianoforte playing. It should be useful to students of all schools to the degree that it covers successfully a particular aspect of technique. Thomas Fielden's *Science of Pianoforte Technique* is to be read in conjunction. Examples in musical notation are not of musical significance (implied rests are sometimes omitted), serving merely to locate the fingers during varieties of related muscular movement.

L. HENDERSON WILLIAMS.

An Introduction to an Unpublished Edition of the Pianoforte Sonatas of Beethoven. By John B. McEwen. Oxford University Press, London: Humphrey Milford. 8s. 6d. net. 1932.

If space permitted, one might examine the implications in this title. In fact, the modestly-termed 'Introduction' amounts, qualitatively if not quantitatively, to an intensive intimacy with the sonatas. It deals not only with the performance of them as governed and limited by Beethoven's autographic indications, weighing the meaning of these, their adequacy or the reverse and the manner of their notation, but with what might almost be called a 'speculative' analysis of the works' structure in geometrical and æsthetic aspects, potentialities being considered as well as actualities.

Amongst defects in the popular system of musical notation Sir John vigorously attacks the use of bar-lines as both inessential and unsympathetic, suggesting instead the adoption of signs analogous to punctuation in literature. A perfect system of notation should 'show and define the structural plan on which the music is built, both in details and as a whole'; also indicate 'points of crisis or climax.' The book concludes with an exemplar movement printed in the proposed style. Occasional openings for controversy stimulate and maintain interest in perusal. There is never doubt as to the author's meaning, or personal point of view.

L. HENDERSON WILLIAMS.

How to Pass Music Examinations. By Reid Stewart. Sir Isaac Pitman & Sons, Ltd. 8s. 6d. net. 1933.

Mr. Stewart maintains that 'the importance of a well-conducted system of examinations cannot be over-estimated.' Amongst the given bases for this opinion are some of questionable value. The writer shows unrivalled facility in covering space, but his style is careless ('The left hand, as every piano-student and teacher knows, is usually a most distressing feature'), and his exhortations so extremely general in address as commonly to miss useful, particular application.

L. HENDERSON WILLIAMS.

Aesthetic Measure. By G. D. Birkhoff. Harvard University Press. 42s. net.

A book finely got up and accurately written, purporting to find a mathematical justification for æsthetics. However that may be with other arts, it is entirely beside the point with music, to which two-fifths of the book is devoted. The facts are correctly stated, but the con-

clusions are grotesque. The melody of the finale of Beethoven's Ninth is selected for analysis because its equal notes *seem* to simplify the question by eliminating the question of time; 'marks' are then given for the notes (tonic or not tonic) which fall on accents, regardless of the fact that some of these are appoggiaturas and therefore unimportant. But three-quarters of the merit or otherwise of a tune cannot be defined at all. In the remaining quarter all that can be pointed to are merits that may equally exist in inferior tunes. In this case the author has taken (inaccurately) the tune as it is for voices, whereas it is clear that the essential form is as in the previous statement of it for 'cellos. It circles round the mediant and supertonic, and its character depends on the way these come on and off the accent. In the third line (the B-line) there is a rhythmic cumulation, including a (low) climax, which culminates in the middle of the fourth line. But any statement of its shape has little to do with its aesthetic effect, which is as intangible as the lift of an eyelid or the curve of a wave.

A. H. Fox STRANGWAYS.

Klaus Groth und die Musik. Erinnerungen an Johannes Brahms. Heide in Holstein: Westholsteinische Verlagsanstalt. 3.20 M.

More than almost any other musician of great fame, Brahms succeeded in covering up his tracks. The tale of his life affords few intimate glimpses. So far the centenary has led to the discovery of nothing sensational. This volume, also, discloses no 'revelations.' The style of writing is gentle and pleasantly discursive. The families of Groth and of Brahms had been neighbours at Heide in Holstein for generations. Klaus first met Johannes in Düsseldorf in 1856, when Brahms was twenty-three, and from then on kept in fairly close touch with him. Brahms seems to have been able, as few were, to keep his acquaintances from becoming friends. Groth was an exception, and with Clara Schumann, Stockhausen and some others formed one of the relatively select Brahms circle. In this little book he gives a touching description of one of the last visits to Robert Schumann; Brahms went to see him, bearing an atlas as a gift to interest the patient with thoughts of fresh journeys. Groth, Dietrich and Jahn awaited Brahms outside the Home, and Groth remembered the 'dumpfe Gefühl von einem grenzenlosen Elend' which Brahms's description of Schumann's state brought forth. Groth will himself be remembered as the poet whose songs Brahms set. He it was who said, 'Wenn Brahms etwas von mir komponiert, so empfinde ich das immer wie die Verleihung eines Verdienstordens,' which is a pretty compliment for even Brahms to receive. (The reader must not miss the astonishing tale, in Dr. Heinrich Miesner's preface, of the Holstein musician of the late seventeenth century, whose practice it was to perform wonders of double-stopping on the violin while he sat on the organ stool and played the pedals.)

SCOTT GODDARD.

Around Music. By Kaikhosru Sorabji. London: The Unicorn Press. 15s. net.

These are the outspoken comments of a critic with a hundred axes to grind, an activity which he unblushingly pursues without counting

the cost. It is, in truth, only thus that axes can ever be properly ground, for if you lay the steel lightly on the revolving stone it will be whipped out of your hand in a trice. If the axe must, in your opinion, be ground, then it must be held mercilessly firm. These essays are saved from being merely petty by the sound knowledge, firstly, of music, secondly, of some aspects of life which the author has. They are stimulating for any who can think as they read, amusing for the vulpine class of reader who can savour the nice distinctions existing between one clique and another, very heady for the fool whose vision glances off the outer skin. They have news to impart. There are chapters on the modern pianoforte sonata and concerto that are full of useful, out of the way information. (Why is it that even with a sprightly writer such as Mr. Sorabji the description in words of a movement of music either lapses into journalese or soars into the windy empyrean of ecstatic adjectivitis?) Mr. Sorabji stands up for Mahler, Busoni, Medtner, Reger, Liszt, Berlioz, and in so doing he very divertingly describes those types of people who don't like these composers, or can't listen intelligently to them, or won't support the rare appearance of their works here. He is generally right in the reasons he finds for this dislike by the public of what he esteems, a fact which does nothing to lessen his spleen. For being himself a man of great intelligence, sensitive over a wide field, remarkably true in his intuitions, he naturally suspects omniscience. And this causes him to be disinclined to accept anybody's word but his own, and the music critic's least of all. It is a perfectly understandable position, one that is to be met with every day in every concert-hall where sooner or later the unwary critic is sure to be assaulted by some member of the audience eager to question the critic's right to his own opinion. Mr. Sorabji in this book plays the dual rôle of critic and critic's critic. And thus he has it both ways, doubling on the swings what he gains on the roundabouts.

SCOTT GODDARD.

Beethoven. By Frank Howes. London: Humphrey Milford. 1s. 6d. net.

'Things have to be recollected in tranquillity before they can be subject-matter for art, and yesterday's events cannot be forgotten sufficiently; you cannot recall what you have never forgotten, and you are not likely to be tranquil until after the thing has been forgotten.' This sentence, even although taken from its pertinent context, gives a fair idea of the method employed by Mr. Howes in this too short treatise. We hope this booklet is the precursor of a more exhaustive study, for the method has undoubted usefulness and is probably the only way of approach which can be counted on to lead to the enlargement of knowledge in that important but extremely controversial subject—the interaction of the composer as a man upon the composer as a creative artist. Or rather, not so much as a man, but as a mind. Mr. Howes, in fact, takes into his purview that debatable province which in the opinion of many is inhabited by highly disreputable subjects. The medical profession with far-seeing conservatism (in this country at least) will have nothing to do with it, and Mr. Howes must not expect the musical profession to welcome his enquiries with any great warmth. Like the spinster we know what things we like, and

psychology when it becomes analytical is not one of them. We must be excused a certain shyness on this subject of the artist's life in conjunction with his work, seeing the balderdash that has been written thereon. Perhaps our solidarity on the wider question of Freud's and Jung's nastiness is less excusable, though here it must be understood that for most of us 'our art is our all,' which being so, there is little time left over for the things of the mind. And now Mr. Howes comes to disturb the peace. He must expect to be received as the low fellow of the baser sort that we who have not even read our Whitehead cannot help feeling him to be. He is that rare being: a musician with a knowledge of the technique of psychological research. There is only one being rarer: the psychologist with a knowledge of music. He has here taken five large-scale works from the first part of the second period, a time when Beethoven's mind 'was at full stretch to say what he felt to be important.' These works—the second and third symphonies, the fourth and fifth pianoforte concerti, the violin concerto—are analysed musically (a series of clear expositions); and apart from that their significance is made plain firstly as successive appearances in Beethoven's creative development, and then as the expressive effect of the psychological changes taking place in his mental life. The author disallows the 'musical fork' policy of exact portrayal in sound. Music 'deals with the stuff of human life not according to chronological order, cause, chance, purpose . . . , but according to the logic of key-relationship, rhythmical grouping, and structure.' But he allows another kind of approach. 'By means of key-relationships and the disposition of themes you can construct a recognisable picture of a mental struggle, a spiritual emancipation. . . .' The treatment of those two problems taken in conjunction gives Mr. Howes's method special value in English music criticism. Because of his possession of the facts of modern psychological research he is at present alone in the field. But let him carry his researches on the general question of the creative artist's mind as far as he can and as speedily. For it is probable that he will not long be left in undisputed possession of this wild territory. One point: by 'Theresa of Brunswick' is surely meant Therese Brunsvik? SCOTT GODDARD.

Musician's Gallery. By M. D. Calvocoressi. London: Faber and Faber. 18s. net.

Mr. Calvocoressi has seen a variety of places and faces, has been present on a number of interesting or important occasions, and is thus well able to fill a fair-sized volume with big names, which is after all one of the chief tasks of the autobiographer. For an English reader, and especially for those who have known the author for the prodigious linguist and prolific writer on musical subjects that he is, the present volume with its well-chosen illustrations will be of interest as showing how these gifts and opportunities were come by and to what uses they were put. It is a tale of enthusiasms from beginning to end; enthusiasm for music (that may be taken for granted), for modern music in particular (it was only necessary for some aspect of modernity in music to show signs of being cold-shouldered for Mr. Calvocoressi to champion it), for the Ballet of Diaghilev. It was in respect of (by no means always for) this last that he showed that combination of enthusiasm with a very serviceable sense of values in other directions

that has gone to form his character. He went in with Diaghilev because, presumably, he was deeply interested in the work of the post-Tschaikovsky Russian composers and was bent on persuading Diaghilev to do his best for 'Boris.' In this he was successful. (The description of the splendid Paris production of that opera is among the liveliest in the book.) But he did not always see eye to eye with Diaghilev, neither could he suffer in silence that extraordinary man's ideas on the making and breaking of contracts. He could stand up to him (what a pity that duel never came off), and even over accounts could make him bend. These tales are vastly diverting for a reader who came to the Russian Ballet at a later date when (though we never realised it) the best days were past and the end in sight.

SCOTT GODDARD.

Das romantische Leben Hector Berlioz. A translation by Fritz Bondi of Adolf Boschot's *Une vie romantique. Hector Berlioz*. (Paris: Plon.) Zurich: Orell Füssli. Fr. (Swiss) 10.

The life led by Berlioz lends itself—indeed, gives itself away—to high-falutin', windy rhetorical treatment. It is the obvious method, pursued in this book with great success. The style is telegraphic, a kind of ecstatic Morse, but with many dots added. The young man in Paris: 'He runs, for miles, he runs from Paris to Villeneuve-Saint-Georges. He runs. His muscles relax . . . he runs . . . his muscles "throb like those of a dying man"; he runs . . . and does not die. He notices it. He notices, too, how his blood circulates. Hector hears his blood, he hears his heart that beats as though it were jumping for joy! Oh, for joy, for joy! . . .' and so on, for pages. One has the impression, at the end of it all, of a man who never went to bed, was never contented with his successes (and what great ones Berlioz had) and hated existence because it did not allow life to go on in a fever-heat of beauty. Such childish petulance would make one despair of the human race if one felt it necessary to believe the tale as here set forth. But one also remembers those distorting mirrors at fun-fairs. Such, one guesses, is the author's mind, a state of being that can exist, strangely enough, at the same time as complete sincerity. The writer has wished to give the portrait of a great man in glowing colours, and has instead (for one reader, at least) given a Böcklin picture, or something perhaps from the Musée Wiertz, all blood and tears. Berlioz led a strange enough life, in all conscience. A plain account of it would be quite sufficiently astonishing. A final cry of distress: there is no index.

SCOTT GODDARD.

La Donna e La Musica. By G. Edoardo Mottini. A Vallardi, Milan.

In the preface to this volume the author asks why there is no woman in the world of music to hold a position comparable to that held in the world of letters by such writers as Vittoria Colonna or Jane Austen. The expectations such a question arouses, however, are not fulfilled and the volume is merely an account of women loved by great composers.

Signor Mottini has no new evidence to bring forward; he does not

challenge accepted notions, and those who are familiar with the lives of famous musicians have nothing to learn from him. But the portraits are well drawn (apart from a general tendency to overstate the case) and the matter is placed before the reader with the skill of the practised journalist.

F. BONAVIA.

Musica e Verismo. By Mario Rinaldi. Fratelli De Sautis, Rome.

Of all Italian cities, Rome alone has been ever staunch in its belief in the genius of Pietro Mascagni and now from Rome comes a volume of 350 pages purporting to follow the development of the composer's style, and the literary and other influences which have helped to mould it.

The author, Mario Rinaldi, says some very pertinent things in developing his argument. On the whole, however, he suggests the literary rather than the musical critic. For the musician, the case of Mascagni is simple enough. That his first essay gave evidence of genius it would be difficult to deny; but it is impossible to deny also that what genius Mascagni possesses has never been tended and cultivated as genius needs to be, if it is not to degenerate. The success of 'Cavalleria' has been the bane of a musician not wise enough to see an admonishment in unmerited praise. It led him to believe that 'Cavalleria,' applauded by every European nation, was flawless, that future efforts should aim at repeating that performance in different fields, that nothing better could reasonably be expected of him, and that only an adequate subject was needed to call forth the qualities musicians and amateurs admired. The outcome of this new attitude towards the problems of composition (it is said that he wrote 'Cavalleria' with great misgiving and bitter doubts) was inevitable. A first, fine, careless rapture can never be recaptured. The rapture dies, the carelessness grows.

All great composers develop a technique of their own; Mascagni, trusting in 'inspiration,' has not developed an individual technique. He works to-day with the same tools that served him for 'Cavalleria.' He may have polished them; he has not increased their efficiency. The changes and development of his music are superficial; they do not confer greater power; they suggest a quick eye, not a penetrating mind. The use (or misuse) of an unusual chord, a happy contrapuntal touch are things for the schools, not for the workshop. Technicalities must disappear from view, before their effect on style can be realised.

If I may use a military metaphor I would compare Mascagni's music to a brilliant attack launched before adequate artillery preparation. It will probably be said that Mascagni's music is essentially Latin, reflects Latin characteristics (of which clearness of thought is one), and cannot be expected to possess the more solid texture of Germanic art. The answer to that argument is that our touchstone is not Wagner but Puccini, whose technique shows constant progress.

Signor Rinaldi's attempt to connect Mascagni with 'Verismo' is interesting but unconvincing. Composers have often found stimulus in literature; it would be absurd to suppose that they are inevitably influenced by literary phenomena. Naturally enough, any new fashion in writing attracts, by being talked about, the eye of the composer.

But Verdi, after paying generous tribute to romanticism, found nobler stimuli in Shakespearean drama. When Signor Rinaldi asks whether modern music, to be truly modern, must reflect or accompany the words of Pirandello or Shaw he forgets that the deed is done as far as Shaw is concerned, and the result is 'The Chocolate Soldier.'

To enquire about the characteristics of imaginary, representative, contemporary art, is not primarily a critic's business. The critic admires, if he can and as far as he can, what has been accomplished, and would make others share his delight. To point the way for the creative artist to follow is not his function. When a great composer is born unto us then we shall know what great contemporary music should be.

F. BONAVIA.

Les Grands prix de Rome de Musique. By Henri Rebois. Firmin-Didot et Cie. 10 francs.

This was originally a lecture given by the author at the Villa Medici followed by brief accounts of their Roman experiences contributed by nineteen successful candidates for the Prix de Rome.

The lecture (much the shorter part of the volume) is the more interesting, for it recalls men who have left their mark on the history of music—Gounod, Bizet, Berlioz, Debussy. Their impressions, marshalled and presented with skill, provide much more readable matter than the somewhat random comments of their successors. Indeed, it seems hardly worth while to include among the contributors M. Marc Delmas, who only stayed in Rome a hundred days, or M. Marcel Samuel Rousseau, who writes barely a dozen lines.

Two or three of the moderns, however, have something interesting to say, and it is odd to discover how much environment can affect the judgment. M. Max d'Ollone, for instance, confesses that operas which seemed to him compact platitudes and vulgarities in Paris, became instinct with truth and humanity when heard in Palermo.

Debussy, after hearing Palestrina and Lassus at the Church de L'Anima, declared that such music could be truly understood only as part of the picture provided by the church and its surroundings. Yet Debussy had little liking for Rome and still less for the Villa Medici or its director, M. Herbert.

Happiest perhaps of all the candidates who won the coveted scholarship was Massenet, who acknowledges that he had not known what life could be before setting foot in Rome, and that there he felt for the first time 'admiration for art and nature.'

Imaginative power and delicate sensibility were obviously not indispensable qualities for the successful candidate.

F. BONAVIA.

CORRESPONDENCE

It may interest some of your readers to know that when I was last in Edinburgh I discovered in the N.E. side of the graveyard of Canongate Church, High Street, the tombstone of John Frederick Lampe, 'musician and Handel's favourite bassoon-ist'; and probably the first player in England of the double bassoon; born 1708, died 1751. Very little of the inscription can be made out as it is so weather-worn. Mr. Wm. Hay, the antiquarian, John Knox's House, tells me Lampe came to Edinburgh a short time before his death and gave a series of open air concerts in the public gardens there.

There is a story told of how, at a Handel festival in Westminster Abbey, he nailed the coat tails of an Italian violinist to his chair, causing that worthy to be greatly incommoded on his rising, and himself to be severely admonished.

Yours truly,
JOHN PARR.

BOOKS RECEIVED

Barrett, Katharine Ellis. *The Trenchant Wind*. Poems. Cambridge: Heifer. 2s. 6d. net.

de Courcy-Smale, P. W. *Instruments and art of the orchestra*. London: Reeves. 2s.

Kicq, Léopold. *A tous les instrumentistes*. Brussels: Bosworth. n.p.

Meynell, Esther. *Quintet*. A novel. London: Chapman & Hall. 8s. 6d. net.

Meynell, Esther. *Grave fairytale*. A novel. London: Chapman & Hall. 8s. 6d. net.

Weissmann, Adolf. *Music come to earth*. Translated by Eric Blom. London: Dent. 6s. net.

Catalogue of music and musical literature in the St. Marylebone Public Library. Introduction by Sir John B. McEwen. London: Vail. n.p.

Guide Radio-liriche:—

R. Massarani. *Don Pasquale*. di G. Donizetti.

R. Massarani. *Elisir d'Amore*. di G. Donizetti.

Publisher: A. F. Formiggini, Rome. Lire 3 each.

Hubi-Newcombe, G. *Lyric Poems*. "Studies" Publications, 8, Bream's Buildings. Cloth, 2s.

REVIEWS OF MUSIC

The following abbreviations are used: [O] Oxford University Press, [K.P.] Keith Prowse, [Sch] Schirmer, [W.R.] Winthrop Rogers, [C] Curwen, [E] Elkin, [S] Stainer & Bell, [Au] Augener.

Songs

Barnett, Alice. *Two songs*. The first, *Nirvana*, starts well, has a lapse in the middle of each verse into a weak accompanying figure, recovers at the end. The harmonic structure is conventional, of the smooth, mellifluous type. The song should sing well. *The Time of Roses* is less good. The music adds nothing to the words and the song serves to show chiefly what its fellow escaped from. [Sch]

Brown, Hubert. *Ha'nacker Mill*. A good, simple setting. [C]

Cameron, Gordon. *Marguerite*. The opening is good; the song itself hardly comes up to it. The voice part needs greater variety of outline and rhythm ('mignonette' would be difficult to sing in a trochee). [E]

Harrison, Julius. *Rhapsody*. A setting for baritone and orchestra of Whitman's 'On the beach at night Stands a child with her father.' This is good writing and should sound admirable, as far as one can judge from a pianoforte arrangement of the orchestral score. The voice part is fluent and varied. The whole song has style and a dramatic quality that reinforces the meaning of the words in a right degree. [W.R.]

Jacob, Gordon. *Three songs*. Settings from 'English Madrigal Verse' of delightful poems for voice and clarinet. Given a singer with perfect intonation, a steady voice and an agile, accompanied by a really good player the songs would be admirable to hear. They are very pretty conceits. [O]

Moeran, E. J. *Six Suffolk Folk-songs*, collected and arranged with pianoforte accompaniments that are tactful yet fully interesting. The melodies have grace and charm. Here and there one seems to hear an echo of other songs, but on the whole these from Suffolk keep, for an untutored ear, their individuality. [C]

Moeran, E. J. *Loveliest of trees*. This much-set song. The present setting does not flow easily, which hinders appreciation, especially for one for whom the words have always seemed to move without a break. Yet the song has undeniable beauty and should not be missed. [C]

Morley, Thomas. *It was a lover and his lass*. From Dr. Fellowes's transcription from the Folger copy of the First Book of Ayres. [S]

Walton, William. *Three songs*, settings of poems by Edith Sitwell. The third 'Old Sir Faulk, Tall as a stork' is a word-for-word setting, very pithy and pointed. The second 'Through gilded trellises of the heat' is constructed on a more apparently musical basis with an idea (Spanish type) present all through. The first is the most original. The poem 'When green as a river was the barley' is set with a delicious

freshness, of a kind indeed which makes the words sound curiously stilted in comparison with the flowing lines of the music. All three poems demand the closest study before the songs are approached. One must try and get at their meaning, and that is no easy task. But emphasised by this music the words stand out so stark that their very incohesiveness, if that is what the listener has felt about them (as it excusably may be), is rendered doubly apparent. One wonders at their having been chosen for settings to music, for they exist with complete self-sufficiency in their own strange world. The composer has done his work with much skill and it is to be hoped that the labour will not have been in vain. [O]

Collections

Bell, Lady. *Lilliburlero*. An unusually well produced and delightful children's book of tunes (all good), pictures and rhymes. Highly recommendable. [O]

Fraser-Simson, H. *Songs from Alice in Wonderland*. These original settings are clever. Illustrations from Tenniel. Introduction by A. A. Milne. [K.P.]

Glass, Dudley. *Songs from the Bad Child's Book of Beasts*. The music pertinently underlines the humour of these verses which are said to be the sort of fun many children enjoy. These are singable settings. [Duckworth and Ascherberg.]

Heffer, Marjorie, and Porter, W. S. *Maggot Pie*. A pleasantly workmanlike little volume of 'New Country Dances.' The position is a delicate one, and we are by no means certain how these tunes will be welcomed by the expert enthusiast. But we are not that, and so are free to say that we have enjoyed playing over the tunes and imagining to ourselves the figures they might accompany. Mr. Douglas Kennedy in his Foreword says the proof of the pie will be in the eating. All we dare say is that we would willingly be present at the meal. [Heffer.]

Thompson, Randall. *Americana*. This is all the greatest nonsense and the greatest fun. The words are idiotic, yet of a kind one can meet, even in these days of enlightenment. The music is, purposely, we suppose, of a sublimity wholly out of proportion to the sense of the words, though in tune with the pomposity and the inane seriousness of these press-cuttings, publicity blurbs, etc. We gather that the accompaniment is orchestral. Of its character the pianoforte arrangement gives no more than a hint. The choral writing is thoroughly effective. [Sch.]

Miniature score

Delius, Frederick. *Second Dance Rhapsody*. The whole of Delius's orchestral work is gradually being issued in this handy form. The present score is clear, though the print might be a shade blacker. One is glad to have the work put within reach of a light pocket. [Au]

Concerto

Benjamin, Arthur. *Concerto for violin and orchestra* (pianoforte score). A motto runs through the work, appearing in each of the three movements: (rising) g-a-c-d-g-(falling) f. At the beginning of the last it is given with an altered ending: (rising) d-f-g and persists thus through the movement, suddenly changing back to its original form

in one decisive pronouncement which clinches the matter. The work, thus, has distinguishable construction and a good deal of force. The writing is very able and the devices have interest. There is no means of judging the effect of the scoring, though the notes inserted in this pianoforte version make it out to be what one would expect from the situation and from the composer. [O]

SCOTT GODDARD.

REVIEWS OF PERIODICALS

La Revue Musicale. Paris. March.

M. D. Calvocoressi's long article on Mussorgsky reviews the situation in the light of the definite edition now in process of issue under the editorship of Prof. Paul Lamm. The discussion of the elements of Mussorgsky's style is admirably done. Ernest Schelling describes children's concerts in America undertaken by him. He confines himself to that and does not mention similar activities outside America. These concerts differ from Robert Mayer's in the use of the lantern ('... une collection de plus de quatre mille clichés de projection sur des sujets se rattachant à la musique. . . . Je suis toujours à la recherche d'estampes et de gravures qui illustrent tous les aspects de la musique. . . . J'ai aussi des clichés de fantaisie, afin de stimuler l'imagination de toute façon.') Then the audience have questions put to them and are expected to reply *coram publico*. An idea worth testing is that of playing successive movements of a symphony at successive concerts, thus giving the children time in between to look up in scores what is to come. Georges le Cerf's article on musical instruments of the fifteenth century is informative. *Sur Ravel et ses concertos* by Frederik Goldbeck is much less so, talking more round than to the point.

April.

A new translation of 'Don Giovanni' has been prepared for the coming production at the Paris opera. The work has been undertaken by Adolphe Boschet 'mozartien averti et militant,' who here describes his labours and discusses, extremely interestingly, the difficulties of the task and his way out of them. Massimo Mila contributes a biographical study of the Italian composer Ottorino Respighi. A number of hitherto unpublished letters from Liszt to Mme. d'Agoult are printed. They make extraordinarily diverting reading.

May.

Mme. Wanda Landowska writes on the Goldberg Variations, describing the circumstances which led to their composition, discussing the difference between the variation as treated by Sweelinck, Frescobaldi, etc., and J. S. Bach, shortly analysing the movements. L. Dunton Green reviews the three volumes of Shaw's 'Music in London,' a grateful subject. 'Les idées de Jean Cartan' contain the few notes on music left by the young French composer who lately died. Jacques Dalcroze's lengthy article 'L'improvisation musicale' raises the important question as to whether or not improvisation should be taught. That it should be encouraged, few will disagree. The writer attaches greater importance to the value of improvisation as a factor in musical education than has usually been given it. The child should be allowed to strum before it is taught the elements of music (one simile—'One does not teach a child swimming before having thrown it

into the water'—is perhaps hardly fortunate). The writer wishes for more than mere allowing. The child should be definitely taught to improvise, by which, we take it, the writer means: taught while improvising and by means of improvising. The article will repay attentive reading.

Revue de Musicologie. Paris. February.

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The music of the Greeks, that prickly subject, is treated of by Charles Bouvet in a short article on the third century Roman writer Censorinus. Excerpts from his writings on music are given, and the article ends with the acknowledgment that, interesting as Censorinus may appear as a link between his times and those immediately preceding them, our knowledge of what this music of the Greeks was remains, after reading him, what it was before—non-existent. Yvonne Rokseth writes at some length and interestingly on musical instruments found carved on Gothic ivories. The subject is a novel one and the writer's research has led to useful discoveries. Because of their material these ivories, less easily destroyed than wood, stone or metal, remain to us in relative completeness. Mahmoud Raghib contributes a number of descriptions of organs made by Turkish and Persian writers. Henriette Martin continues the discussion of the 'Camerata' of Count Bardi and the Florentine music of the sixteenth century.

La Rassegna Musicale. Turin. February.

An article is contributed by Guido Pannain which takes the form of a general introduction to the history of modern music, with special reference to Italian music from which most of the examples are gathered. In dealing with the present state of symphonic music in France, André Machabey mentions those we know, such as Poulenc, Auric and the rest of that set, as well as some new names: Messiaen, Cartan, Hugon. Ravel is mentioned as having scored for saxophones, but not as having written two pianoforte concerti, so we may presume his music is still out of favour. Massimo Mila writes interestingly on Russian music of the present day.

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Journal of the English Folk Dance and Song Society. Vol. I. No. 1.
December, 1932.

This is the first number of the new Journal since the amalgamation of the Folk-Song Society with the English Folk Dance Society (the use of the hyphen in the one case, not in the other, may be noted). It is an attractive publication, well printed, handy in size and shape. The articles read as being the considered utterances of experts and enthusiasts. There are reviews, not only of English books, and the Editor hopes to extend the international aspect of this Journal.

SCOTT GODDARD.

GRAMOPHONE RECORDS

Orchestral

COLUMBIA. Brahms: *Symphony No. 3* (the Concertgebouw Orchestra conducted by Willem Mengelberg). Those who like fine orchestral playing will be well satisfied with this performance, for from that point of view it is excellent. The recording also is good, the tone quality very true and the balance admirable. One has the feeling, at the end, of having heard a first-class orchestra. From the point of view of interpretation this record is not so successful and those who trouble about such matters, who question any conductor's right to pull a great work to pieces and put it together again in his own likeness, will be ill at ease on hearing Mengelberg's reading as here recorded. As far as any orchestral score known to us goes there is no justification for such deliberate alterations in the speed as are here brought about. It is said that Brahms himself often departed from his own speed markings and that his music, more than anyone else's, may be treated according to the wayward intentions of the executant. But surely there are limits? In the second movement one pace is used for the opening and kept for the first twenty-two bars. On that a sudden change of time, almost half as quick again, is introduced. Later the original pace is used, and so on to the end. This is perhaps the worst example of the record. The first movement seems very slow and sounds ponderous and affected. Affectation, indeed, is the characteristic of this interpretation.

Gounod: *Faust Ballet music* (B.B.C. Wireless Military Band conducted by B. Walton O'Donnell). A thoroughly good example of recording. The performance also is good.

Handel (arr. Beecham): *Suite de ballet 'The origin of design'* (the L.P.O. conducted by Sir Thomas Beecham). The more Handel the better if it can be put on to a modern orchestra as neatly as here. Those who remember Beecham's arrangement of the Handel music for a former ballet called 'The gods go a-begging' will only need to be told that this is as delightful to listen to and as skilfully arranged to know what they are in for. The playing is excellent and except that the soft string tone sounds rather windy the recording is good. The wood wind passage work is delightful.

Wagner: *Dance of the apprentices and entrance of the Masters (Meistersinger)*. Reverse: Mozart: *Figaro overture* (British Symphony Orchestra conducted by Bruno Walter). There is nothing to choose between these for good, sound performance. In each case the pace is steady and there are no frills. For many this is the ideal way to hear music and for that kind of listener this record is recommended. But for a slight sense of hurry in the Mozart among the strings the playing is orderly.

Chamber Music

COLUMBIA. Brahms: *String quartet in C minor* (the Lener Quartet). One of the best records of Brahms the Lener Quartet have made. The first movement is vigorously played, in this quartet's later style where without losing their characteristic sweetness they produce as well a feeling of strength. There is all the old smoothness of utterance with an added sharpness in the phrasing. With that there is no diminution in the exactness of the ensemble, heard here at its best in the continual give-and-take between the instruments as they move through combined triplets and duplets in the second movement.

Brahms: *Sonata for viola and pianoforte in F minor, op. 120, No. 1* (Lionel Tertis and Harriet Cohen). The first of the clarinet sonatas in its form as for viola, a change which Brahms had in view. The case against the use of the viola instead of the clarinet is not so much one of tone-colour as of the complete difference between the two instruments in agility. The clarinet has a certain easy onward sweep that no stringed instrument, least of all the viola, can hope to emulate. The viola has its own urgency of motion, but it is not the clarinet's and it is clear that Brahms had that instrument preponderately in mind in writing this sonata. However, if a violist is to play the work let it be such an one as the fine artist here recorded. Mr. Tertis throughout this record is at his best. Miss Cohen makes an admirable accompanist.

Solo Playing (Pianoforte)

COLUMBIA. Bach: *Partita in C Minor* (Harold Samuel). These two records are excellent examples of Harold Samuel's Bach playing. As a performance this one is wholly admirable. As recording it is good, best in the softer passages, slightly evanescent in the louder. But it makes a pleasant possession.

Chopin: *Three Ecossaises* (Ania Dorfmann). For those who can savour brilliance of technique. It is that all the way. The recording is very true, the pianist's keen tone and delicate pedalling helping there.

Chopin: *Scherzo No. 2 in B flat minor. Fantasie-Imromptu in C sharp minor* (Irene Scharrer). Two records, very capably played. The pianoforte tone does not come through altogether clearly. Both in soft and loud there is a good deal of evanescence.

de Caix d'Hervelois: *Sarabande and Musette. Reverse: Green sleeves to a ground, English tune, sixteenth century, with variations, seventeenth century* (Carl, Natalie, Cécile and Arnold Dolmetsch). These Dolmetsch records have many points of interest. Firstly, for the music played, not to be heard elsewhere, generally (as in this case) of an unusual quality and of great beauty. Secondly, as a record of the activities of a remarkable musician. The d'Hervelois is played on treble viol, viola da gamba and harpsichord. The other on a descant recorder, treble recorder and virginals. The first has gravity, its fellow gaiety, and together they make a fine pair to be able to buy for a few shillings. It is noticeable that the recorders come through with perfect reproduction.

SCOTT GODDARD.

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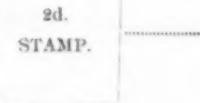
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